

PAPER MONEY

Official Journal of the
Society of Paper Money Collectors

VOL. XLII, No. 4

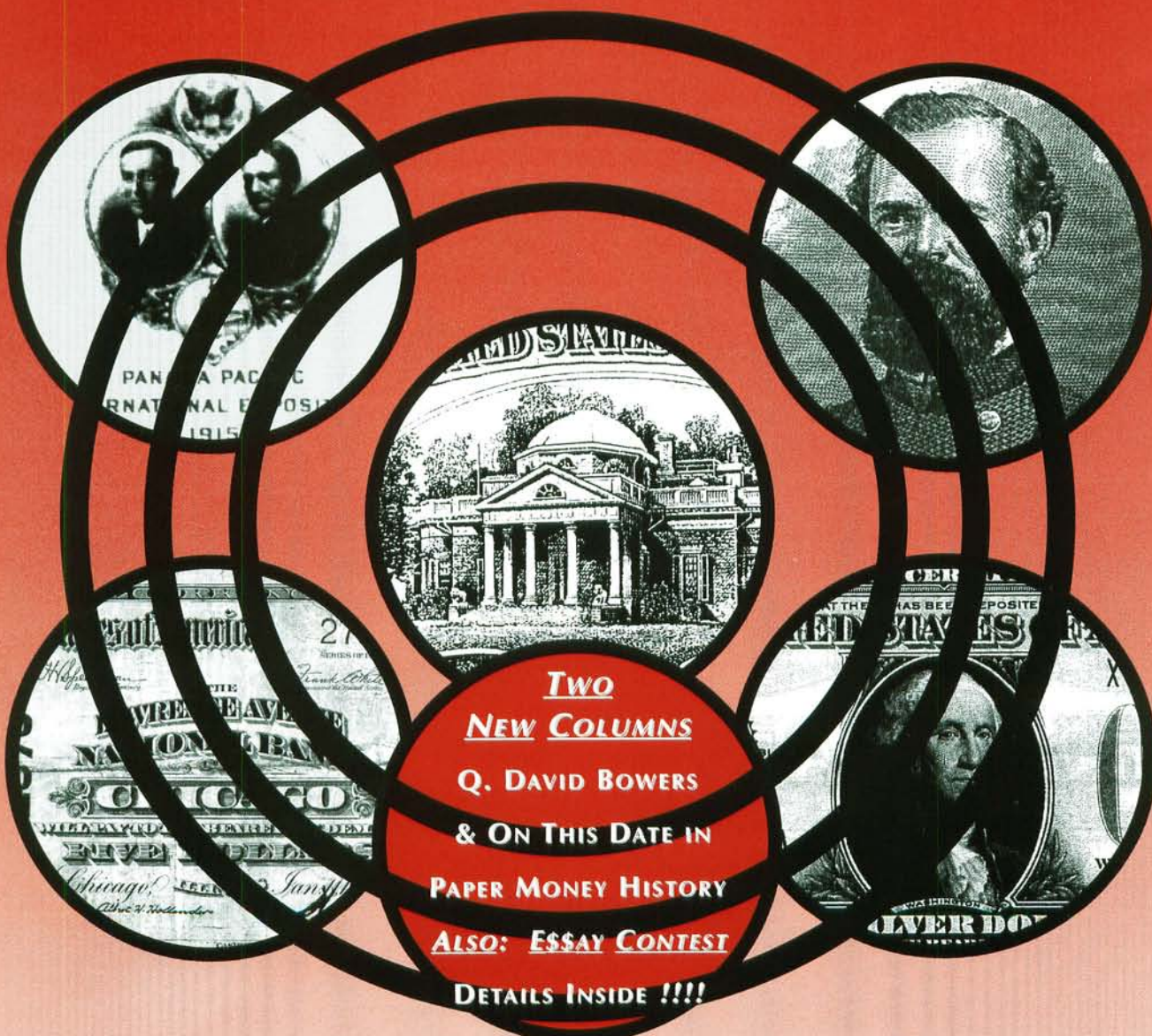
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Paper Money

Official Bimonthly Publication of SPMC, Inc.

FRED L. REED III, Editor, 5030 North May Ave # 254, Oklahoma City, OK 73112

SPMC's elected leaders are VERY interested in serving our broad-based membership in the most effective and positive way. To improve our member services and provide more information and entertainment value for your hobby dollar, you can help us. Recently the SPMC Board introduced a new Society program called SPMC 6000 to enlarge the member-base and improve the level of service. To read more about SPMC 6000 see the Editor's column in the May/June issue of PAPER MONEY. There's more about SPMC 6000 in the current (July/August) issue of the magazine, too.

This direct survey of the membership is also part of the SPMC 6000 program. You can help guide our deliberations and so "manage the managers." Please take 10 minutes to answer this survey and send it to the address above. Your "two cents worth" is very valuable to the future of SPMC. Note: The birth date question refers to the paper money calendar "This Date in Paper Money History" column which debuts in this issue. Check it out and answer if you care to.

Every tenth response (drawn at random) will receive a small token of our appreciation for participating in this survey. If you wish to be considered put your name on the survey, otherwise you may remain anonymous. Thank you.

(Name) _____ (YR joined) _____ (Birth Date/optional) _____

(A1) How would you complete this statement: The frequency of SPMC's bimonthly magazine

PAPER MONEY is _____ too frequent _____ about right _____ not frequent enough

(A2) I would recommend (indicate how many issues per year) _____

(A3) In months when Paper Money is not issued, I would like to receive an SPMC newsletter

_____ if it were free, or _____ I would be willing to pay extra for it and if so how much _____ per year

(B1) How would you complete this statement: The size (number of pages) of Paper Money is

_____ too small _____ about right _____ too large

(B2) The ideal size for an issue of Paper Money would be _____ pages per issue

(C1) I spend approximately how many hours reading an average issue of Paper Money _____

(C2) After I read my issue of Paper Money, I _____ (don't usually read it) _____ throw it away

_____ tear out articles I liked _____ save issue for future reference _____ pass along to another collector

(D) How would you complete these statements: I have collected for _____ years, and I have interest in articles/ads on:

(rate 0-10, with 0 being no interest and 10 being most interested)

_____ news about auctions _____ articles on investment

_____ news about the hobby related matters, i.e. shows, personalities, exhibits

_____ news about Society of Paper Money Collectors meetings _____ opinion columns

_____ news and/or reviews of paper money related books _____ articles on grading

_____ articles about U.S. currency (federal currency, national bank notes) _____ show/convention calendar

_____ articles about U.S. currency (obsolete & Confederate currency) _____ only things I personally collect

_____ articles about worldwide currency _____ "how to" articles

_____ articles on banking _____ articles on engraving

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(E) I collect (indicate areas of greatest interest, again 0 to 10):

_____ Small Size U.S. Currency _____ Large Size U.S. Currency _____ Confederate/Obsolete Currency

_____ Military Currency _____ Fractional Currency _____ National Bank Notes

_____ Stock or Bond Certificates _____ Engravings, proofs, etc. _____ Checks

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(F) Rate (0-10) average response to: President's Message: _____ Editor's Notes: _____ Librarian's Notes: _____

Paper Column (Huntoon) _____ Buck Starts Here (Hessler) _____ About Texas Mostly (Clark) _____

TERMS AND CONDITIONS

PAPER MONEY is published every other month beginning in January by the Society of Paper Money Collectors (SPMC). Second-class postage is paid at Dover, DE 19901. Postmaster send address changes to Secretary Bob Cochran, P.O. Box 1085, Florissant, MO 63031

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MANUSCRIPTS

Manuscripts not under consideration elsewhere and publications for review should be sent to the Editor. Accepted manuscripts will be published as soon as possible; however, publication in a specific issue cannot be guaranteed. Include an SASE for acknowledgment, if desired. Opinions expressed by authors do not necessarily reflect those of the SPMC.

Manuscripts should be typed (one side of paper only), double-spaced with at least 1-inch margins. The author's name, address and telephone number should appear on the first page. Authors should retain a copy for their records. Authors are encouraged to submit a copy on a 3 1/2-inch MAC disk, identified with the name and version of software used. A double-spaced printout must accompany the disk. Authors may also transmit articles via e-mail to the Editor at the SPMC web site (fred@spmc.org). Original illustrations are preferred. Scans should be grayscale at 300 dpi. Jpegs are preferred. Inquire about other formats.

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- All advertising is payable in advance

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Paper Money

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FRED L. REED III, Editor, P.O. Box 793941, Dallas, TX 75379

Visit the SPMC web site: www.spmc.org

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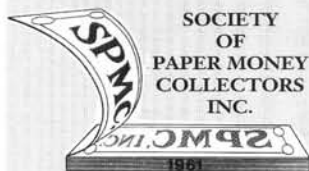
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SPMC Announces Mississippi Book Ready

A complete revision of the Mississippi Obsolete Currency book has been completed by Guy Kraus and may be ordered. Cost of the book is \$32 ppd. Shipment is planned for July, 2003. Only the number pre-ordered will be produced. To order, send a check for \$32; payable to SPMC, to Mark Anderson, SPMC Treasurer at 335 Court St., Suite 149, Brooklyn, N.Y. 11231, no later than July 15, 2003. Orders will not be accepted after that date.

Society of Paper Money Collectors



**SOCIETY
OF
PAPER MONEY
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INC.**

The Society of Paper Money Collectors (SPMC) was organized in 1961 and incorporated in 1964 as a non-profit organization under the laws of the District of Columbia. It is affiliated

with the American Numismatic Association. The annual SPMC meeting is held in June at the Memphis IPMS (International Paper Money Show). Up-to-date information about the SPMC and its activities can be found on its Internet web site www.spmc.org.

MEMBERSHIP—REGULAR and LIFE. Applicants must be at least 18 years of age and of good moral character. Members of the ANA or other recognized numismatic societies are eligible for membership; other applicants should be sponsored by an SPMC member or provide suitable references.

MEMBERSHIP—JUNIOR. Applicants for Junior membership must be from 12 to 18 years of age and of good moral character. Their application must be signed by a parent or guardian. Junior mem-

bership numbers will be preceded by the letter "j," which will be removed upon notification to the Secretary that the member has reached 18 years of age. Junior members are not eligible to hold office or vote.

DUES—Annual dues are \$30. Members in Canada and Mexico should add \$5 to cover postage; members throughout the rest of the world add \$10. Life membership — payable in installments within one year is \$600, \$700 for Canada and Mexico, and \$800 elsewhere. The Society has dispensed with issuing annual membership cards, but paid up members may obtain one from the Secretary for an SASE (self-addressed, stamped envelope).

Members who join the Society prior to October 1 receive the magazines already issued in the year in which they join as available. Members who join after October 1 will have their dues paid through December of the following year; they also receive, as a bonus, a copy of the magazine issued in November of the year in which they joined. Dues renewals appear in the Sept/Oct *Paper Money*. Checks should be sent to the Society Secretary. ♦

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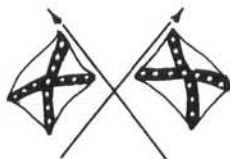
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A Catalog of Known BEP Made Exposition Souvenir Handkerchiefs

By M.R. Friedberg

Introduction

In those "good old days" of the past, a World's Exposition was a prestigious event and while a statewide or regional exposition was perhaps not so awe inspiring, it was still a major social occasion. Expositions permitted people to actually see those things they had just read about or had only observed in drawings or pictures. Communications were a far cry from our television, radio, telephone, movies, internet and the constant flood of printed advertisements we have today. An exposition was the place you went to see those things you dreamed about or just plain needed, but nobody close to home had one to demonstrate.

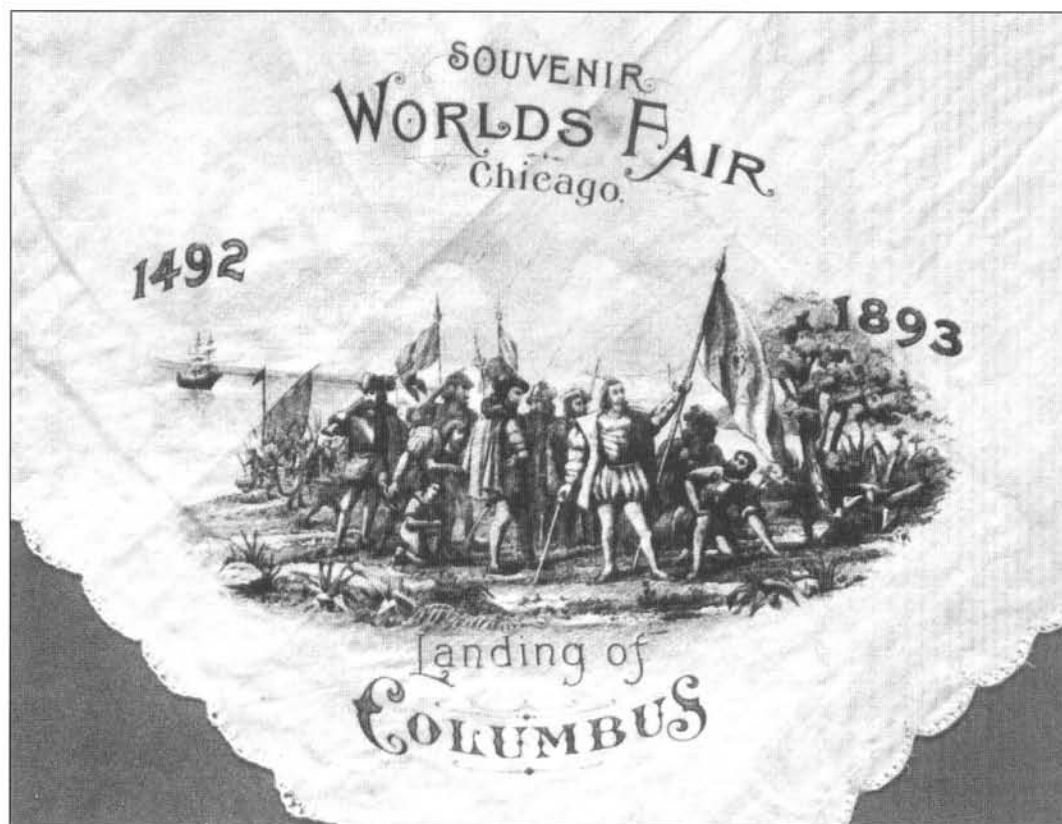
Major items of farm machinery, sewing machines, office equipment were introduced to the public and sold through these expositions and fairs. Embroidery machines for the home and factory were shown, also. A favorite souvenir of an exposition became ladies' handkerchiefs. These handkerchiefs were used as embroidery machinery demonstration devices. Such souvenir handkerchiefs had fancy embroidered designs and scalloped edges, perhaps an emblem of the exposition, or were personalized with an embroidered script name. Examples exist from expositions of the 19th Century.

Eventually, the U.S Bureau of Engraving and Printing also participated in these expositions, and it too produced attractive handkerchiefs with engravings imprinted such as were used on our currency. These BEP handkerchiefs parallel the souvenir cards the BEP also produced on these occasions, and are often collected together. These handkerchiefs demonstrate the intaglio equipment the Bureau brought to the expo, and the state of the engraving art. I have displayed these BEP handkerchiefs at Memphis with good results, and at the urging of previous journal Editor Gene Hessler decided to record what I know about these BEP items in print for all the membership of SPMC. I also seek to census known examples and provide a catalog for all collectors.



This attractive Panama-Pacific International Exposition handkerchief (1915Aa.1) was printed by the BEP with vignettes of President Woodrow Wilson and his Vice President Thomas R. Marshall, a federal Eagle and the U.S. Capitol. Colorful flags of 50 nations trim the border as well as red/white/blue reproductions of the then current 48 star U.S. flag at the inside corners on Japanese silk.

This 1893 copper plate engraving on a silk Japanese handkerchief pre-dates the introduction of BEP-produced intaglio printed exposition souvenirs.



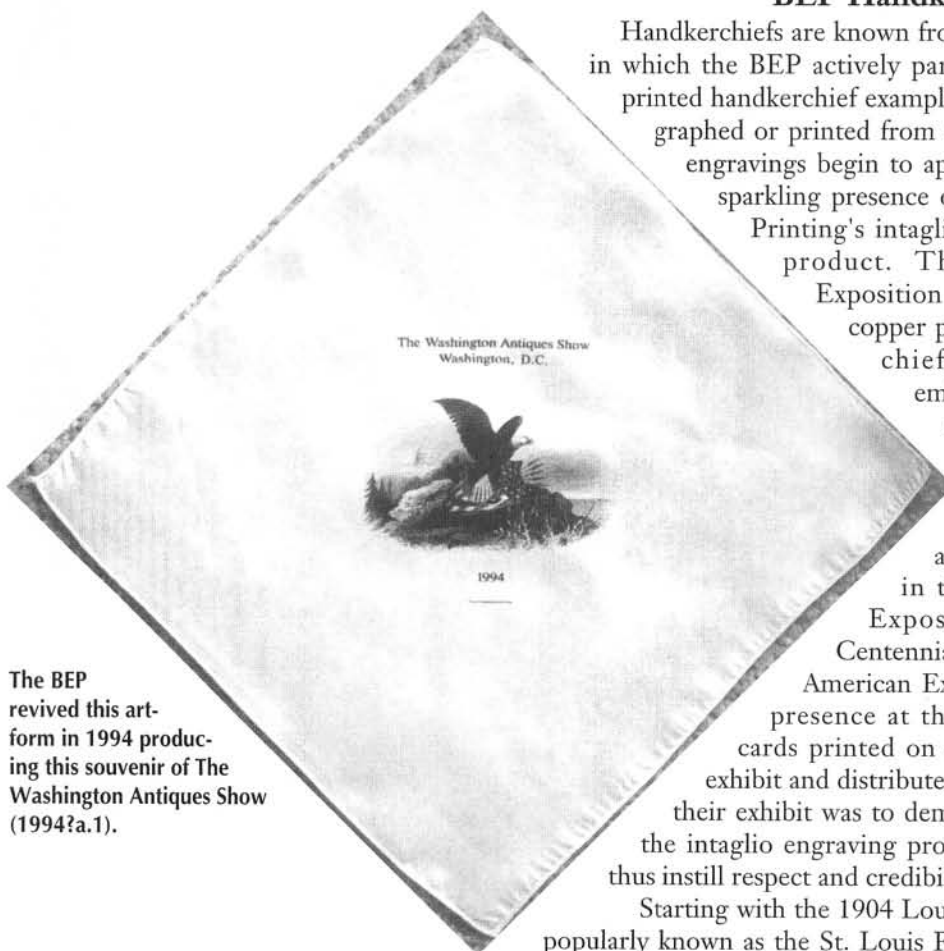
BEP Handkerchiefs

Handkerchiefs are known from the expositions prior to those in which the BEP actively participated, however the existing printed handkerchief examples are either silk screened, lithographed or printed from copper plates. The copper plate engravings begin to approach the brilliant quality and sparkling presence of the Bureau of Engraving and Printing's intaglio engraved steel plate finished product. The 1893 World's Columbian Exposition produced quite a few of these copper plate engraving printed handkerchiefs, as well as woven fabrics embodying designs illustrating the abilities of their weaving machinery.

Both the U.S. Mint and The Bureau of Engraving and Printing (BEP) participated in the 1893 World's Columbian Exposition, the 1897 Tennessee Centennial Exposition and the 1901 Pan-American Exposition. The BEP marked its presence at these expos by issuing souvenir cards printed on demonstration presses at their exhibit and distributed at the exhibit. The purpose of their exhibit was to demonstrate the superior quality of the intaglio engraving processes used by the Bureau, and thus instill respect and credibility for currency they produced.

Starting with the 1904 Louisiana Purchase Exposition (also popularly known as the St. Louis Fair), the BEP increased interest

The BEP revived this art-form in 1994 producing this souvenir of The Washington Antiques Show (1994?a.1).



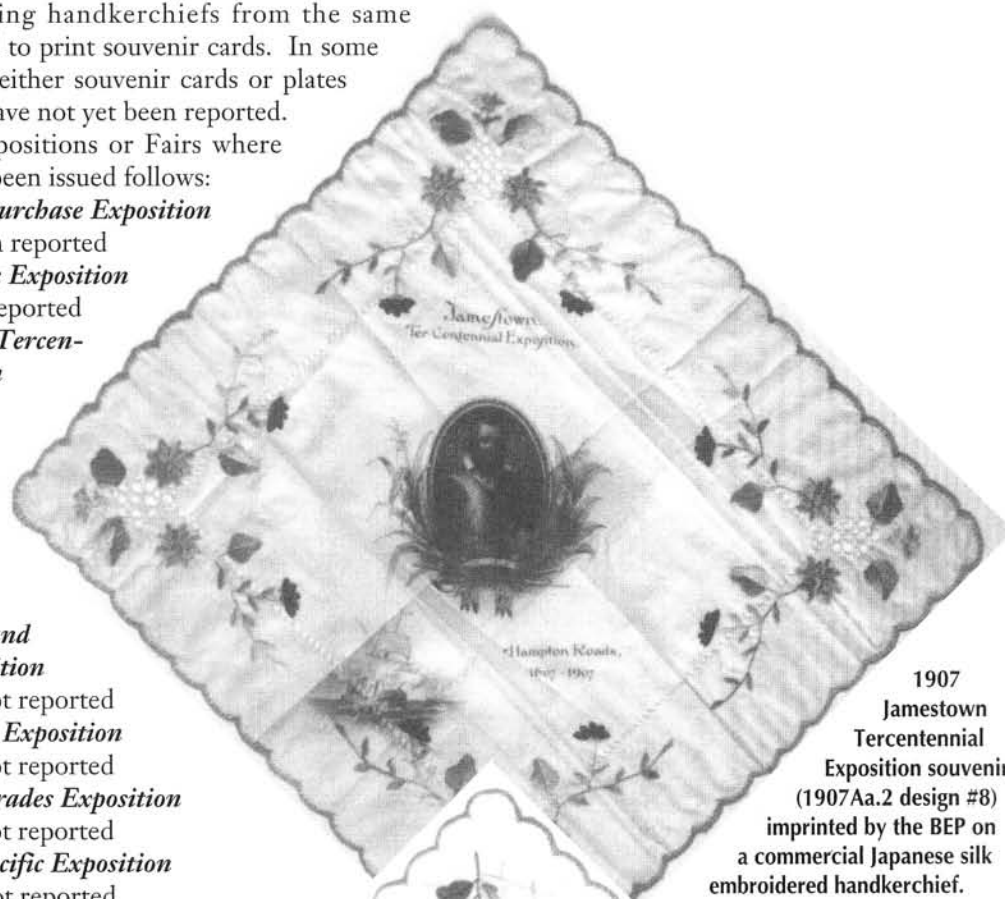
in their exhibit by issuing handkerchiefs from the same engraved steel plates used to print souvenir cards. In some of the listed expositions, either souvenir cards or plates exist, but handkerchiefs have not yet been reported.

A listing of the Expositions or Fairs where BEP handkerchiefs have been issued follows:

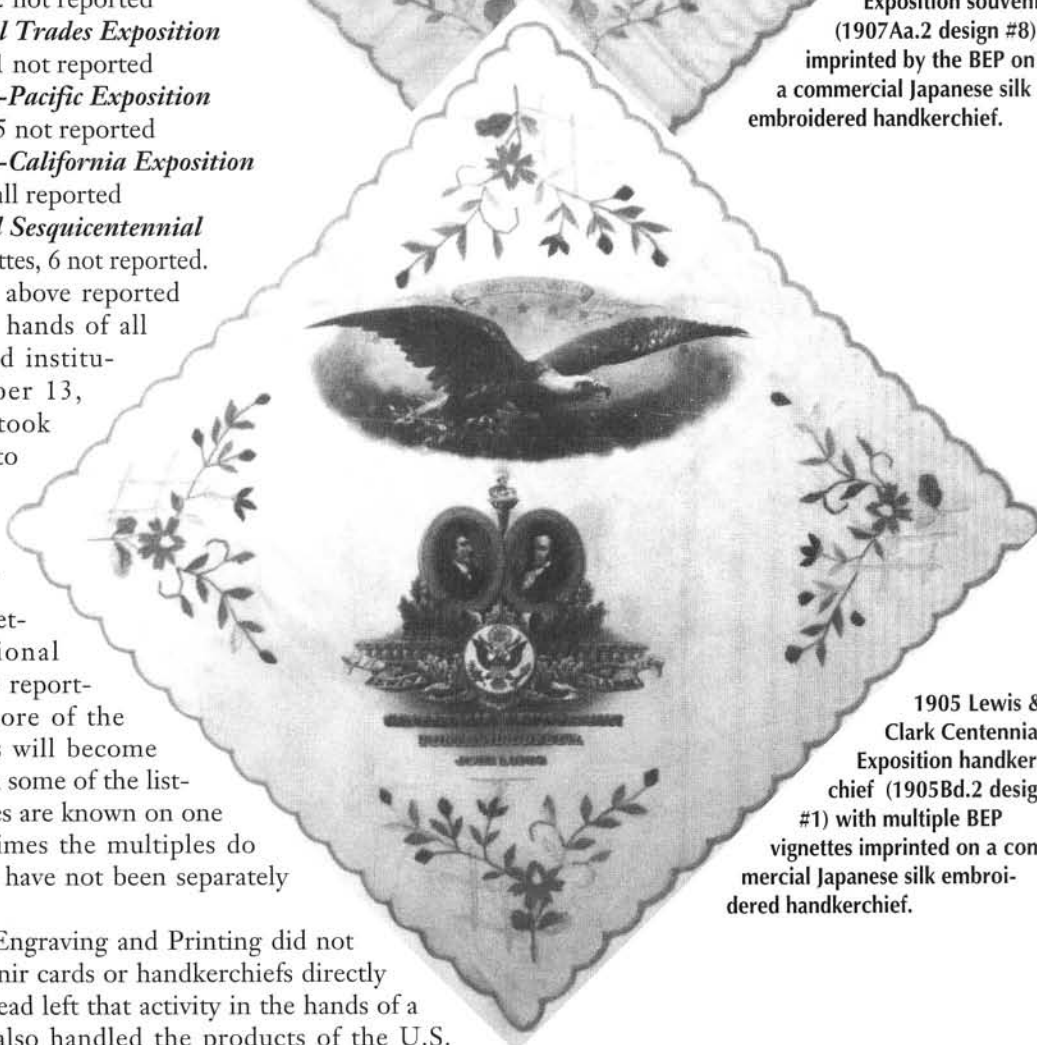
- **1904 Louisiana Purchase Exposition**
- 2 vignettes, both reported
- **1905 Lewis-Clark Exposition**
- 3 vignettes, all reported
- **1907 Jamestown Tercentenary Exposition**
- 4 vignettes, all reported
- **1909 Alaska-Yukon-Pacific Exposition**
- 4 vignettes, all reported
- **1910 U.S. Land and Irrigation Exposition**
- 3 vignettes, 2 not reported
- **1910 Ohio Valley Exposition**
- 4 vignettes, 2 not reported
- **1911 Electrical Trades Exposition**
- 2 vignettes, 1 not reported
- **1915 Panama-Pacific Exposition**
- 7 vignettes, 5 not reported
- **1915 Panama-California Exposition**
- 3 vignettes, all reported
- **1926 National Sesquicentennial Expo** - 9 vignettes, 6 not reported.

A census of the above reported handkerchiefs in the hands of all known collectors and institutions as of September 13, 1996, when I undertook the census amounts to 189 vintage BEP handkerchiefs reported in total. As BEP handkerchief collecting becomes better known, additional handkerchiefs will be reported, and hopefully more of the "not reported" items will become available for listing. In some of the listings, multiple vignettes are known on one handkerchief. Sometimes the multiples do include vignettes that have not been separately reported.

The Bureau of Engraving and Printing did not actually sell the souvenir cards or handkerchiefs directly to the public, but instead left that activity in the hands of a concessionaire who also handled the products of the U.S.



1907
Jamestown
Tercentennial
Exposition souvenir
(1907Aa.2 design #8)
imprinted by the BEP on
a commercial Japanese silk
embroidered handkerchief.



1905 Lewis &
Clark Centennial
Exposition handker-
chief (1905Bd.2 design
#1) with multiple BEP
vignettes imprinted on a com-
mercial Japanese silk embroi-
dered handkerchief.

Mint. The concessionaire supplied the handkerchiefs to the Exhibition Plate Printer. The printing press, plates and printing supplies were supplied directly from the Washington Bureau. The printer was a Washington BEP employee sent to man the exhibit. The handkerchiefs were imports from Japan, and many of them were standard men's plain hemmed silk of varying sizes. The balance are ladies' fancy embroidered handkerchiefs with scalloped edges. The ladies' handkerchiefs are of varying designs and colors, but they occasionally are found with identically embroidered handkerchiefs from different expositions.

Fifty-eight different embroidery designs have been discovered. The embroidery is all machine applied and runs the gamut from a simple floral design to impressive arrays of birds and flowers.

A prized find is the envelope in which the handkerchief was originally packaged, since it gives the name of the concessionaire from whom the item was purchased.

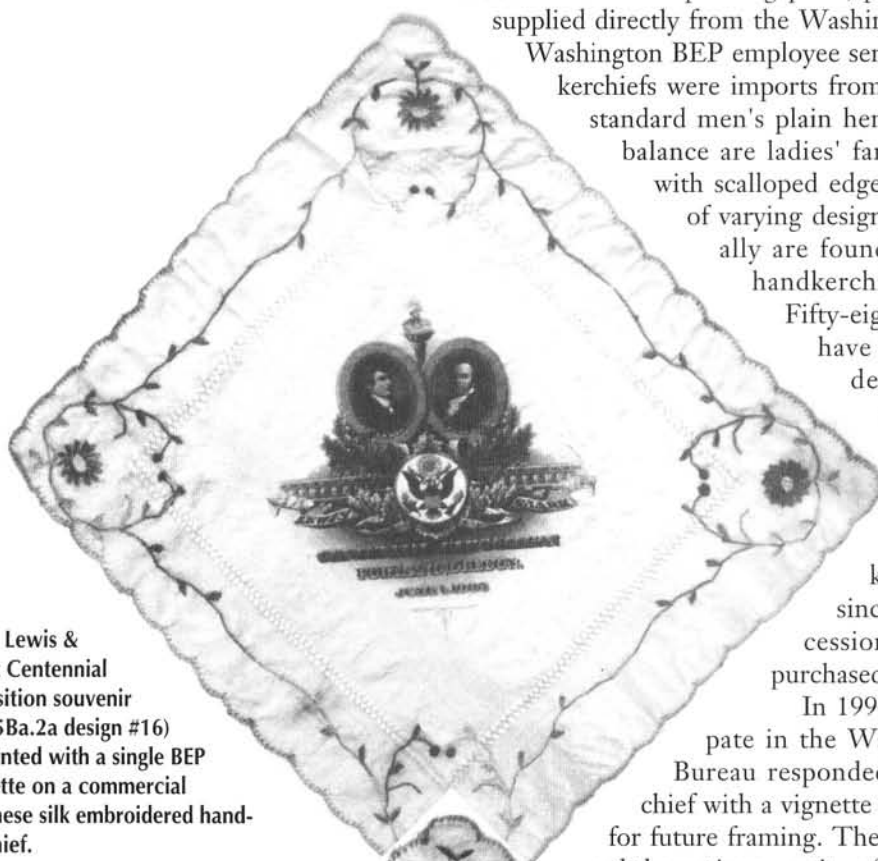
In 1994, the BEP was asked to participate in the Washington Antiques Show. The Bureau responded by producing a silk handkerchief with a vignette of an Eagle attractively mounted for future framing. The handkerchief was priced at \$50, and the entire quantity of 1,000 was sold. This is the only known situation where no similar souvenir card was produced.

Notes: All numbers in the census are subject to change with new discoveries! Souvenir Card Collectors Society (SCCS) numbers are the equivalent souvenir card or vignette. All handkerchiefs were printed from intaglio engraved plates using black ink unless otherwise specified.

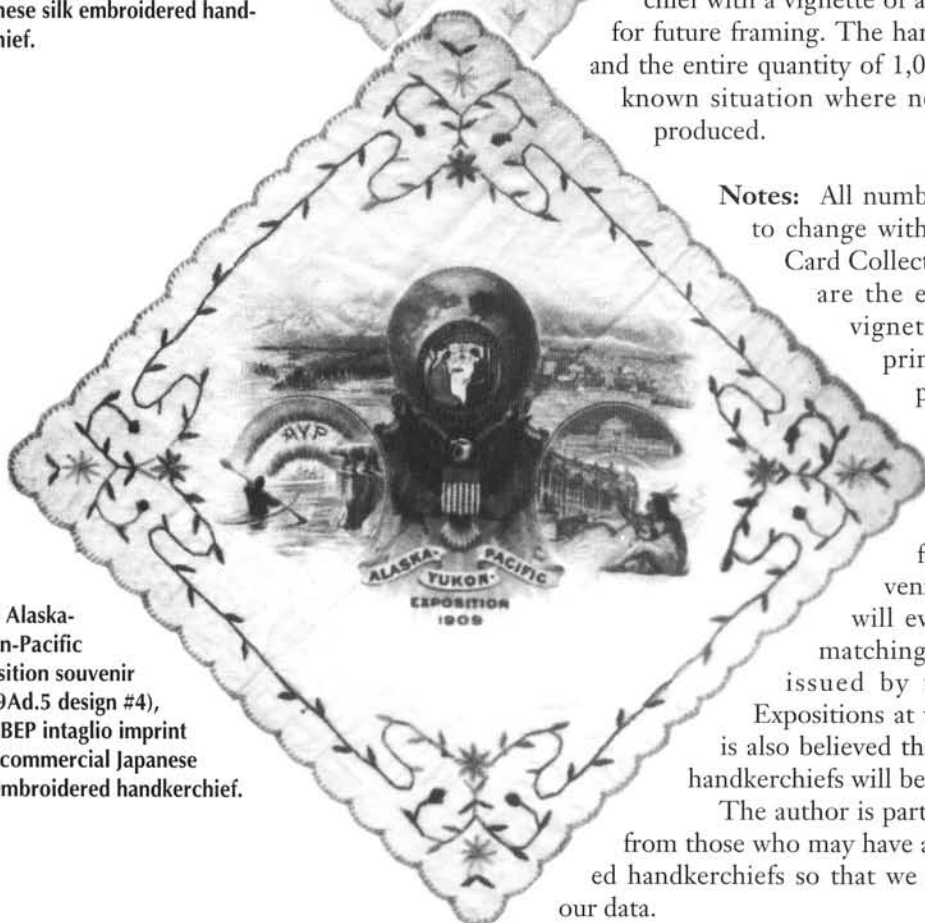
"Unreported" is used to indicate that a handkerchief probably will be found to match existing souvenir card. It is believed that we will eventually find handkerchiefs matching all standard souvenir cards issued by the BEP for each of the Expositions at which the BEP exhibited. It is also believed that plain hemmed edge men's handkerchiefs will be found for each listing.

The author is particularly interested in hearing from those who may have an example of the BEP printed handkerchiefs so that we may add the information to our data.

1905 Lewis & Clark Centennial Exposition souvenir (1905Ba.2a design #16) imprinted with a single BEP vignette on a commercial Japanese silk embroidered handkerchief.



1909 Alaska-Yukon-Pacific Exposition souvenir (1909Ad.5 design #4), with BEP intaglio imprint on a commercial Japanese silk embroidered handkerchief.





1904 Louisiana Purchase Exposition handkerchief (1904Aa.8 design #13) with BEP printed vignette on commercial silk embroidered handkerchief.

The Handkerchief in this envelope was printed on the press of the United States Bureau of Engraving and Printing in operation in the United States Government Building, Louisiana Purchase Exposition, St. Louis, 1904.

Imprinted envelopes in which the BEP-produced silk handkerchiefs were originally packaged provide useful information on these souvenirs. Shown are details of envelopes for 1904Aa7 design 31 (above), 1905Bd.5 design 41 (below).

8-4-105.
The Engravings on the Handkerchief contained in this envelope were printed, to demonstrate the process used in making paper currency, on the press of the United States Bureau of Engraving and Printing in operation in the United States Government Building, Lewis and Clark Centennial Exposition, Portland, Oregon, 1905.

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A Catalog of BEP-produced Intaglio Expo Handkerchiefs

By M.R. Friedberg

Variant	Size	Material	Hem	Embroidery	Holes?	# Known
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Louisiana Purchase Exposition of 1904, also known as the St. Louis Fair

1904Aa

Vignette of President T.R. Roosevelt surmounting a box with "Louisiana Purchase Exposition / St. Louis, Missouri, USA / April 30 to December 1, 1904." Small Federal Eagle below title block. SCCS #FB 1904Aa Vignette: T. R. Roosevelt

1	11 x 12	Silk	Plain, 1/2"	None	No	4
2	11 1/2 x 11 7/8	Silk	Plain, 1/2"	None	No	1
3	10 x 10 1/2	Silk	Plain, 1/2"	#2 Rose edge	No	1
4	9 5/8 square	Silk	Scalloped	#3 Purple edge	No	1
5	10 x 10 1/2	Silk	Scalloped	#10 White edge	Yes	1
6	10 x 10 1/2	Silk	Scalloped	#17 White edge	Yes	1
6a	11 x 11 1/2	Silk	Scalloped	#17 Rose edge	Yes	1
7	10 x 10 1/2	Silk	Scalloped	#31 Rose edge	Yes	3
8	10 x 10	Silk	Scalloped	#13 Gold edge	No	1
9	10 x 10	Silk	Scalloped	#22 Rose edge	No	1
10	10 1/4 x 10 3/4	Silk	Scalloped	#20 Rose/lavender edge	Yes	3
11	11 x 11 1/2	Silk	Scalloped	#38 Ecru edge	No	1
12	12 x 12	Silk	Scalloped	#43 Ecru edge	Yes	1
13	9 x 9 3/4	Silk	Scalloped	#48 Rose edge	No	1

1904Ab

Vignette is "Hatch Eagle" with "E Pluribus Unum" above. Box with "Louisiana Purchase Exposition / St. Louis, Missouri, USA / April 30 to December 1, 1904." Small Federal Eagle below title block. SCCS #FB1904Ab Vignette: Eagle

1	10 x 10 1/4	Silk	Scalloped	#12 White edge	No	2
2	10 x 10	Silk	Scalloped	#13 Rose edge	No	1
2a	10 x 10 1/2	Silk	Scalloped	#47 Rose edge	No	1
3	10 x 10	Silk	Scalloped	#2 Maroon edge	No	1
4	9 5/8 x 10 1/2	Silk	Scalloped	#18 Blue-green edge	Dbl row	1
5	12 x 12	Silk	Scalloped	#23 White edge	No	1
6	11 1/2 x 12	Silk	Scalloped	#25 White edge	No	1
7	11 1/2 x 12 1/2	Silk	Plain, 1/2"	None	No	3
8	10 x 10	Silk	Scalloped	#54 Rose edge	No	1

Vignette is "Hatch Eagle" with "E Pluribus Unum" above. Box with attributing legend and Federal Eagle not present in the following items. SCCS #FB 1904Ab Vignette: Eagle

9	11 1/2 x 11 1/2	Silk	Plain, 1/2"	None	No	2
10	12 x 13	Silk	Scalloped	#9 Tan/white edge	No	1
11	9 3/4 x 10 1/2	Silk	Scalloped	#31 Rose edge	Yes	1
12	12 x 12	Silk	#27 Lace	None	No	1

Note: Eagles without identifying legends are listed above, but could originate at other expositions.

Lewis-Clark Exposition of 1905

1905Ba

Vignettes of Lewis and Clark in elaborate frames set into a central design. In the center is a small Federal Eagle. Text in ribbons "Lewis," "Clark," "1805," "1905," over "Centennial Exposition / Portland, Oregon / June 1, 1905."

SCCS #FB 1905Ba Vignette: Lewis & Clark

1	10 3/4 x 11 3/4	Silk	Plain, 1/2"	None	No	2
2	10" square	Silk	Scalloped	#16 Rose edge	Yes	1
2a	9 3/4 x 10 1/2	Silk	Scalloped	#16 Blue edge	Yes	1
2b	10" square	Silk	Scalloped	#42 Blue edge	No	1
3	8" square	Silk	Scalloped	#30 Pink edge	No	1
4	8 1/2 x 9	Silk	Scalloped	#34 Maroon edge	No	1
5	12 x 13	Silk	Scalloped	#39 Lt. green edge	No	1

Variant	Size	Material	Hem	Embroidery	Holes?	# Known
6	10 1/2 x 9 1/2	Silk	Scalloped	#44 Ecru edge	Yes	1
7	13 x 12 1/2	Silk	Scalloped	#45 Ecru edge	Yes	1
8	10 1/2" square	Silk	Scalloped	#20 Maroon edge	No	1
9	10 x 11	Silk	Scalloped	#57 Yellow edge	No	1

note: badly faded image

1905Bb

Vignette is "Hatch Eagle" with "E Pluribus Unum" above and Federal Eagle below with the text "Lewis and Clark / Centennial Exposition / Portland, Oregon / June 1, 1905." SCCS #FB 1905Bb Vignette: Eagle

1	12 x 13	Silk	Scalloped	#26 Pink edge	No	1
---	---------	------	-----------	---------------	----	---

Vignette is "Hatch Eagle" with "E Pluribus Unum" above. No other legend. SCCS #FB1905Bb Vignette: Eagle

2	3 5/8 x 14 1/2	Silk	Banner ribbon	Ends fringed	No	1
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1905Bc

Vignette is President T. R. Roosevelt looking to his right with a dark vertical swirl in the background. To the lower left is the small Federal Eagle with the text "Lewis and Clark / Centennial Exposition / Portland, Oregon / June 1, 1905."

SCCS #FB 1905BC Vignette: T R. Roosevelt

1	11 x 11 3/4	Silk	Plain, 1/2"	None	No	4
2	11 x 11	Silk	Scalloped	#21 Rose edge	No	1

1905Bd

Multiple images combine the "Hatch Eagle" with the Lewis and Clark portraits. SCCS FB #1905Ba + #1905Bb. Vignettes: Lewis & Clark and Eagle

1	11 x 11 3/4	Silk	Plain	None	No	6
1a	22 x 23	Silk	Plain, 2"	None	Yes @ hem	1
2	13 1/4 x 12	Silk	Scalloped	#1 White edge	No	3
2a	11 x 11 1/2	Silk	Scalloped	#1 White edge	No	1 Faded
3	13 1/4 x 12	Silk	Scalloped	#33 White edge	Yes	1
4	13 1/4 x 12	Silk	Scalloped	#40 White edge	No	1
5	11 x 11 3/4	Silk	Scalloped	#41 Rose edge	No	1
* Accompanied by original envelope from BEP						
6	12 3/4" square	Silk	Scalloped	#56 Pink edge	No	1

Jamestown Tercentenary Exposition of 1907

1907Aa

Vignette of Captain John Smith with "Jamestown / Tercentennial Exposition" above and "Hampton Roads / 1607-1907" Below. In lower left corner is a small vignette of his vessel. SCCS #FB 1907Aa Vignette: Capt. John Smith

1	11 x 11 1/2	Silk	Plain, 1/2"	None	No	2
1a	10 3/4 x 11 3/4	Silk	Plain, 1/2"	Holes by stitching		1
2	10 1/2 x 11	Silk	Scalloped	#8 Magenta edge	Yes	3
3	10 1/2 x 11	Silk	Scalloped	#5 Rose edge	Yes	2
4	10 1/2 x 11 1/2	Silk	Scalloped	#5A Blue edge	Yes	1
5	9 1/2 x 11	Silk	Scalloped	#6 Red edge	Yes	1

1907Ab

Vignette is "Hatch Eagle" with text "Jamestown / Tercentennial Exposition." SCCS #FB 1907Ab Vignette: Eagle

1	11 x 11 3/4	Silk	Plain, 1/2"	None	No	3
2	10 x 12	Silk	Scalloped	#14 White edge	No	1
3	9 3/4 x 10	Silk	Scalloped	#6A Rose edge	Yes	1

1907Ac

Vignette is *U.S.S. Virginia*. Centered below is text "U.S.S. Virginia." In lower left is text "Jamestown / Tercentennial Exposition." SCCS # FB 1907Ac Vignette: *U.S.S. Virginia*

1	11 x 11 3/4	Silk	Plain, 1/2"	None	No	2
2	11 x 11	Silk	Scalloped	#8 Pink edge	Yes	1

Variant	Size	Material	Hem	Embroidery	Holes?	# Known
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1907Ad

Vignette is President T.R. Roosevelt facing left with a dark vertical swirl in the background. Small letters below and left state "Jamestown Tercentennial Exposition." SCCS # FB 1907Ad Vignette T.R. Roosevelt

1	11 3/4 x 10 3/4	Silk	Plain, 1/2"	None	No	1
1a	11 3/4 x 11	Silk	Plain, 1/2"	None	No	1
2	11 1/4 x 11	Silk	Scalloped	#8 Blue edge	Yes	1
2a	10 3/4 x 11 1/2	Silk	Scalloped	#8 Lilac edge	Yes	1

1907Ae

Multiple images combining the complete vignettes of Capt. Smith and *U.S.S. Virginia* handkerchiefs.

SCCS # FB 1907Aa + FB 1907Ac Vignettes: Capt. Smith and Battleship

1	21 1/2 x 23	Silk	"Plain, 1 1/4""	None	No	1
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1907Af

Multiple images combining the complete vignettes of Capt. Smith and Eagle handkerchiefs.

SCCS # FB 1907Aa + FB 1907Ab Vignettes: Capt. Smith and Eagle

1	12 1/2" square	Silke	Plain, 1/2"	#28	No	1
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Alaska-Yukon-Pacific Exposition of 1909

1909Aa

Intertwined oval portraits of President Taft and Vice President Sherman above an elaborate scrollwork. Centered between and slightly above is a small Eagle. Below the scrollwork is the text "Alaska-Yukon-Pacific / Exposition / 1909."

SCCS # FB 1909Aa Vignettes: Taft and Sherman

1	10 1/2 x 7 1/4	Silk	Plain, 1/2"	None	No	1
2	11 1/2" square"	Silk	Scalloped	#52 Ecru	No	2

note: Badly faded

1909Ab

Vignette is "Hatch Eagle" with text "Alaska-Yukon-Pacific / Exposition / 1909." SCCS # FB 1909Ab Vignette Eagle

1	7 1/2 x 11	Silk	Plain	Stitched	No	1
note: the Eagle is positioned horizontally and parallel to the 11" dimension						
2	10 x 10 1/2	Silk	Scalloped	#7 Ecru	Yes	1
note: the Eagle is positioned diagonally as usually seen						

1909Ac

Large vignette of *U.S.S. Nebraska* under full steam. In lower left is text "Alaska-Yukon-Pacific / Exposition / 1909."

SCCS # FB 1909Ac Vignette: *U.S.S. Nebraska*

1	11" square	Silk	Plain, 1/2"	None	No	2
---	------------	------	-------------	------	----	---

1909Ad

Complex vignette consists of Mountain in top left and a City to the right with a Globe circle containing two figures and encircled by legend "Alaska Pacific Yukon Exposition Seattle 1909." Below central logo is a large Eagle and below the Eagle is the legend "Alaska-Yukon-Pacific" in a folded ribbon with "Exposition / 1909" below. To the left of the Eagle is an Indian in a kayak and to the right is an Indian sitting in front of two large buildings. SCCS # FB1909Ad

1*	11 x 11 1/2	Silk	Plain, 1/2"	None	No	12
* the most common handkerchief with dealers reporting an estimated 20 additional known						
1a	11 x 11 1/2	Silk	Plain, 1/2"	Design #11A	No	1
2**	7 1/2 x 11	White silk ribbon	Raw vertical edges		No	2
3**	6 3/8 x 11 1/2	Blue-green silk ribbon	Raw vertical edges		No	1
** the design is positioned horizontally and parallel to the 11" dimension						
4	9 1/2 x 10	Silk	Scalloped	#4 Ornate	No	2
5	10 x 10 1/2	Silk	Scalloped	#4 Rose edge	No	1
6	10 1/2 x 10	Silk	Scalloped	#7 White edge	Yes	1
7	11 x 11 1/2	Silk	Scalloped, Dbl	#15 White edge	No	2
8	11 7/8" square"	Silk	Scalloped, Dbl	#15 White edge	No	1

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Variant	Size	Material	Hem	Embroidery	Holes?	# Known
9	11 3/4" square"	Silk	Scalloped	#19 Beige edge	No	1
	mounted in a serving tray.		Came from Alaska			
10	11 1/2 x 11 1/4	Silk	Scalloped, Dbl	#36 White edge	No	1
11	10 1/2 x 11	Silk	Scalloped	#46 Pink edge	Yes	1
12	11 x 11 1/2	Silk	Scalloped	#53 Beige edge	No	1
13	11 1/2 x 11 1/2	Silk	Scalloped	#55 White edge	No	1

1909Ae

Multiple images combining complete vignettes of the *U.S.S. Nebraska* and the Alaska-Yukon-Pacific theme handkerchiefs.

SCCS # FB 1901Ac + FB 1909Ad Vignettes: *U.S.S. Nebraska* and Theme

1	11" square	Silk	Plain	None	Yes	1
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Multiple images combining complete vignettes of the Eagle and Theme handkerchiefs. SCCS # FB 1909Ab + FB 1909Ad

2	19 1/2 x 21	Silk	Scalloped	None	No	2
3	11 1/2 x 12	Silk	Scalloped	#58 Ecru edge	No	1

U.S. Land and Irrigation Exposition of 1910

1910Aa

Vignette is "Hatch Eagle" with text "U.S. Land and Irrigation Exposition / Chicago / 1910." SCCS # FB 10Aa Vignette: Eagle

1	15 1/2" square	Silk	Plain, 3/4"	None	No	1
---	----------------	------	-------------	------	----	---

1910Ab

Large vignette is "*U.S.S. Georgia Under Full Steam*"

1

Unreported

1910Ac

Vignettes are intertwined oval portraits of President Taft and Vice President Sherman above an elaborate scrollwork.

Centered between and slightly above is small Eagle.

1

Unreported

Ohio Valley Exposition of 1910, Cincinnati, Ohio

1910Ba

Vignette is President T.R. Roosevelt facing his left with a dark vertical swirl in the background. Small letters below and to the left state "The Ohio Valley Exposition / Cincinnati / 1910." SCCS # FB 1907Ad Vignette T.R. Roosevelt

1	12 x 11 1/2	Silk	Small scallops	White edge	No	1
2	11" square	Silk	Scalloped	#8 White edge	Yes	1

note: Embroidery and scalloped edging are white. No colors!

1910Bb

Vignette is "Hatch Eagle" with the legend "The Ohio Valley Exposition / Cincinnati / 1910." SCCS # FB 1907Ab

Vignette Eagle

1	12" square	Silk	Scalloped	#32 Ecru edge	No	1
---	------------	------	-----------	---------------	----	---

1910Bc

Large Vignette of "*U.S.S. Georgia Under Full Steam*."

1

Unreported

1910Bd

Vignettes are intertwined oval portraits of President Taft and Vice President Sherman above an elaborate scrollwork. Centered between and slightly above is a small Eagle.

1

Unreported

Variant	Size	Material	Hem	Embroidery	Holes?	# Known
---------	------	----------	-----	------------	--------	---------

Electrical Trades Exposition of 1911

1911Aa

Large vignette of "U.S.S. Rhode Island Under Full Steam" with no other identification. Vignette *U.S.S. Rhode Island*
 1 18 1/2 x 17 3/4 Silk Plain, 1/2" Printed lollipops No 1

1911Ab

Vignette is "Hatch Eagle." SCCS # FB 1907Ab Vignette Eagle
 1

Unreported

Panama-Pacific Exposition of 1915

1915Aa

Centered is a vignette of President Wilson and Vice President Marshall with a Great Seal above and the Capitol below. Centered below is the text "Panama-Pacific / International Exposition / .1915." Border of handkerchief is reproduction of the flags of 50 countries. The flags are reproduced in their natural colors. At each inside corner is a red/white/blue U.S. flag. SCCS # FB 1915Aa Vignettes Wilson and Great Seal

1 15 1/2" square Silk Plain, 2mm None No 1

1915Ab

Vignette is the Library of Congress.
 1

Unreported

1915Ac

Vignette is the White House.
 1

Unreported

1915Ad

Vignette is the Treasury Department.
 1

Unreported

1915Ae

Vignette is the "Hatch Eagle" with the text "E Pluribus Unum." SCCS # FB 1905Bb
 1

Unreported

1915Af

Vignette is the Capitol.
 1

Unreported

1915Ag

Vignette is a Dreadnought Battleship like SCCS # FB 1907Ac except titled "U.S.S. Nebraska"
 1 15 1/2 x 15 Silk Plain, 1" None No 1

1915Ah

Multiple vignettes. In top center is a small vignette of the White House. Center left is the U.S. Capitol. Center right is the Library of Congress. Centered is the "Hatch Eagle." Below is "Panama-Pacific / International Exposition / 1915." SCCS # FB 1915Ab. Multiple vignettes

1 18 1/2" square Silk Plain, 1" None No 1

Panama-California Exposition of 1915

1915Ca

Central vignette *U.S.S. San Diego* Under Full Steam in black ink. Text beneath reads "U.S.S. San Diego / Panama-California Exposition / January 1 to December 31, 1915." Border is reproduction of the flags of 50 countries reproduced in their natural colors. The flag of the U.S. appears inside the border in each corner. SCCS # FB 1915Cc Vignette *U.S.S. San Diego*

Variant	Size	Material	Hem	Embroidery	Holes?	# Known
1	15 x 16	Silk	Plain, 1/2"	None	No	1
2	11 x 11 1/2	Silk	Plain, 1/2"	None	No	2
3	11 1/2" square	Silk	Plain, 1/2"	None	Yes	1
	note: variant has row of holes at hem stitches					
4	11 1/2" square	Silk	Scalloped	#49 Ecru edge	No	1

1915Cb

Vignette is the Capitol with text "Panama California Exposition / 1915." SCCS # FB 1915Cb Vignette Capitol

1	11 1/2" square	Silk	Plain, 1/2"	None	No	1
---	----------------	------	-------------	------	----	---

1915Cc

Vignette is the "Hatch Eagle" with text Panama California Exposition / 1915." SCCS # FB 1915Cc

1	10 1/2" square	Silk	Plain, 1/2"	None	No	2
2	12" square	Silk	Scalloped	#29 Beige edge	No	1

1915Cd

Multiple vignettes of the U.S.S. San Diego and the "Hatch Eagle." SCCS # FB 1915Ca + FB 1915Cc

Vignettes U.S.S. San Diego and Eagle

1	17" square	Silk	Plain, 1/2"	None	No	1
	Hem is lavender and there are two double lines forming an inner square 1" smaller than hem.					
2	16 1/2" square	Silk	Plain, 1"	#51 Facing flags	No	1
	Silk is beige and hem appears darker because of doubling.					

1915Ce

Multiple vignettes of the Capitol and the "Hatch Eagle." SCCS # FB 1915Ca + FB 1915Cb Vignettes Capitol and Eagle

1	13" square	Silk	Scalloped	#50 Ecru edge	No	1
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St. Louis Industrial Exposition of 1919

1919Aa

Vignette is "Hatch Eagle" with text "E Pluribus Unum" above. No other legend. Absolutely no printed indication of the exposition on the handkerchief, which had exposition advertising poster stamp affixed when purchased. It is possible that handkerchief is actually 1904Ab.7 from Louisiana Purchase Exposition. SCCS # FB 1904Ab Vignette Eagle

1	10" square	Silk	Plain, 1/4"	#11	No	1
	note: Has pink flower on silver stem in one corner directly below Eagle					

U.S. National Sesquicentennial Exposition of 1926, Philadelphia

1926Aa

Vignette is Liberty Bell positioned in lower corner with "Bureau of Engraving and Printing" in tiny letters just below vignette. SCCS # FB 1926Aa Vignette Liberty Bell

1a	10 x 10 1/2	Pink Silk	Plain, 1/2"	None	No	2
1b	9 1/2 x 10 1/2	Pink Silk	Plain, 1/4"	None	No	1
1c	9 1/2" square	Yellow Silk	Plain, 1/4"	None	No	1
1d	17" square	Tan Silk	Dark brown, 1/2"	None	Yes	1
1e	20" square	Cream Silk	Plain, 1/2"	None	Yes	2
1f	9" square	Salmon Silk	Scalloped	#37 White edge	No	1

1926Aa

Same as above, plus the additional lettering "National / Sesquicentennial Exposition" above the Bell in larger letters and "Philadelphia / 1776 - 1926" under the Bell. SCCS # FB 1926Aa Vignette Liberty Bell

2a	10 3/4" square	White Silk	Plain, 1/2"	None	No	1
2b	9 1/4" square	Green Silk	Lace, 1 1/8"	#24 White lace	No	1

1926Ab

Large vignette of Lincoln.

1

Unreported

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Variant	Size	Material	Hem	Embroidery	Holes?	# Known
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1926Ac

Large vignette of Washington.

1

Unreported

1926Ad

Large vignette of T.R. Roosevelt.

1

Unreported

1926Ae

Vignette is President Woodrow Wilson, 5" tall and 4" wide, with tiny lettering "Engraved and Printed Bureau of Engraving & Printing" located 1 1/4" below vignette. SCCS # FB 1926Ae Vignette Wilson

1

16" square Silk 1/2" Black hem None

No

1

note: Black border would normally indicate mourning or memorial souvenir. However, vignette is much larger than vignette of 1924 memorial cards.

2

16 1/2 x 15 1/2 Silk 1/4" Plain hem None**

No

1

note: Narrower border than 1 above. Also, no BEP imprint and vignette extends farther down Wilson's coat to include coat button.

1926Af

Large vignette of Dreadnought Battleship.

1

Unreported

1926Ag

Vignette is "Hatch Eagle" with "E Pluribus Unum" above like FB 1905Bb.

1

Unreported

1926Ah

Large vignette of The Signing of the Declaration of Independence.

1

Unreported

Total Known**189*****The Washington Antiques Show of 1994*****1994?a**

Vignette is an Eagle originally used on \$5,000 U.S. Note Series 1878 with "America" engraved in foreground. Re-engraved in 1940 without "America." Title above vignette is "The Washington Antiques Show / Washington, D.C." Below the vignette is "1994" in 12 point type. Underneath is "Bureau of Engraving & Printing" in tiny type. Vignette and legend in teal ink. 1,000 printed and sold.

1

12" square

Silk

Rolled

None

No

All

❖

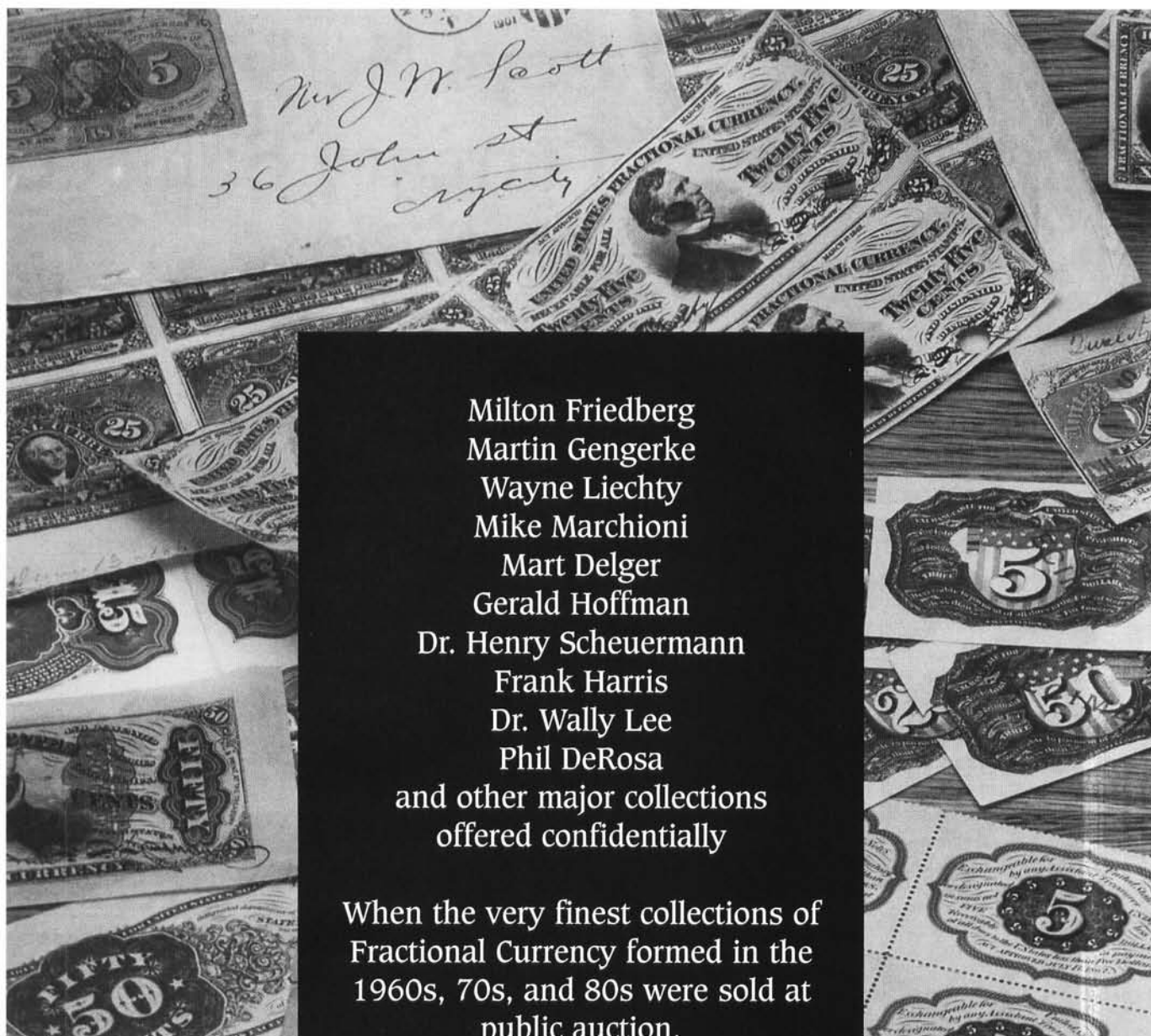
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MG James Birdseye McPherson Union General, Currency Subject

By Frank Clark

MY GREAT-GRANDMOTHER LIVED ON MCPHERSON Ave in Atlanta, Georgia. At a very early age, I was told that the street was named for a "Yankee" general, who was killed just down the street. In fact, there is monument to this effect at the corner of McPherson Ave and Monument Ave. It reads:

Death of McPherson

"The monument in the enclosure was erected by U.S. Army Engineers to mark the site where Maj. Gen. James B. McPherson was killed during the Battle of Atlanta, July 22, 1864. McPherson rode S. from the Ga. R.R. when he heard firing in Sugar Cr. valley, where the rear attack by Waler's & Bates divs. fell upon Dodge's 16th A.C. After pausing to observe this part of the battle, he galloped

toward the left of the 17th A.C. (Flat Shoals & Glenwood)

on a road through the pines. At this point he was assailed by skirmishers of Cleburne's div. refusing to surrender he was shot while attempting to escape." McPherson was one of two Union Major Generals killed in the battle of Atlanta.

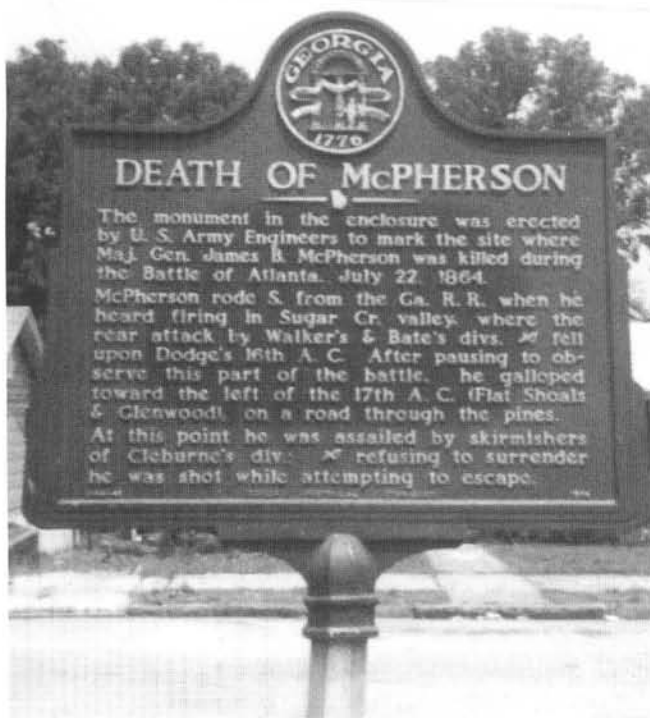
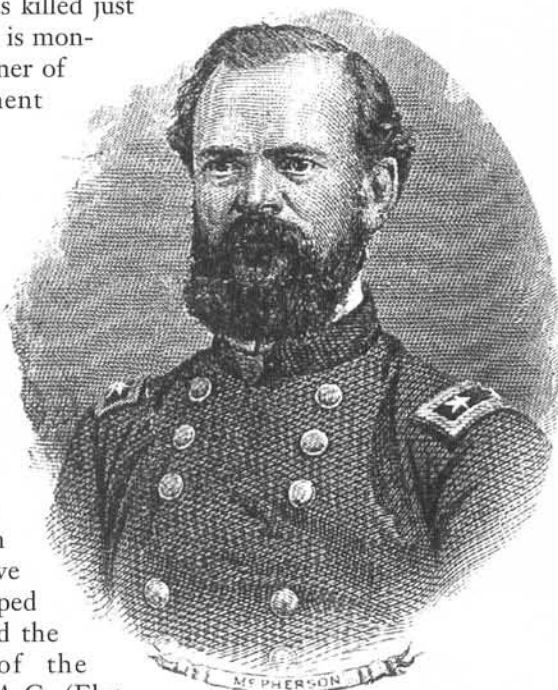
Later, when I began to collect currency, I was surprised to learn that this same Union general's portrait is on the face of \$2 Treasury (or Coin) Notes of 1890 and 1891. Maybe I was destined to collect currency all along.

James Birdseye McPherson was born on November 14, 1828, at Clyde, Ohio. In 1853, he graduated from the United States Military Academy as a second lieutenant of engineers, and spent the next couple of years there as the assistant instructor of practical engineering. Next, he saw duty constructing the defenses for the harbor of New York City, and improving the defenses of the Hudson River. His next post was in San Francisco constructing Fort Delaware and the defenses of Alcatraz Island.

At the opening of the Civil War, he applied for

Right: James Birdseye McPherson was engraved by Charles Burt

Below: The monument built by U.S. Army engineers to mark the site where Major General James B. McPherson was killed on July 22, 1864. An historic plaque is in the foreground and a cannon barrel pointing skyward is in the background.



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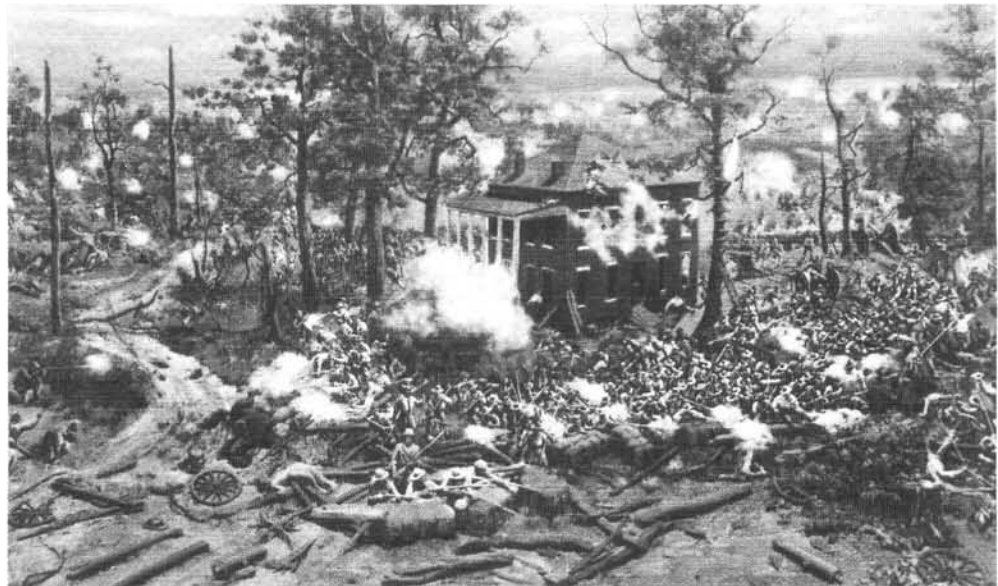
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Above: Face and back of a \$2 Treasury or Coin Note of 1891, Friedberg 356 with vignette of McPherson at right.

Below: A postcard depicting a section of the Cyclorama painting that shows the fighting at the Hurt House.

duty in the field and rose rapidly through the ranks. He served at the siege of Corinth, and at the siege and capture of Vicksburg. In March, 1864, he was made commander of the Army of the Tennessee, which was one of three armies under William T. Sherman's command. On May 7, 1864, the campaign for Atlanta began as Union troops left their winter quarters in northern Georgia and marched towards Atlanta less than one hundred miles to the south. On July 19th, McPherson's Army of the Tennessee was just east of Atlanta. On the 20th, it moved westward on Atlanta. The Battle of Atlanta



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\$1	SC	1928-1957	00555555	\$500
\$1	FRN	1963-2001	00012345*	\$900
\$1	FRN	1963-2001	00001234*	\$800
\$1	FRN	1963-2001	00099999	\$500
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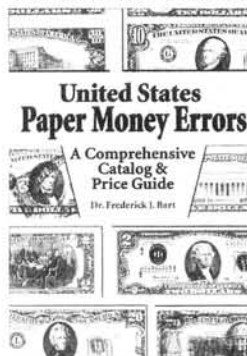
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Another historical marker in the area, describing the Battle of Atlanta and the deaths of Union Major Generals McPherson and Walker.

began on July 22nd, and General McPherson awoke for the last time.

McPherson and his staff had just finished lunch when gunfire in the southeast warned them of problems in the rear of the army. He and his staff rode to a hill where they had a comprehensive view of the fighting in the Sugar Creek valley. His troops were outnumbered, but holding their own. McPherson sent his staff on various missions and rode forward on a narrow road through pine trees toward the left of his army's line. He was accompanied by a signal officer. The road had been controlled by his troops two hours earlier, however now skirmishers belonging to Patrick R. Cleburne's Confederate division had penetrated the woods, where they had seen the two Union officers. McPherson and his aide were ordered to halt. They did not, and McPherson was shot as he attempted to escape. This occurred at 2 p.m. Only after a counterattack by Union forces was McPherson's body recovered. It was then carried to General Sherman's headquarters.

The Battle of Atlanta is memorialized on a massive painting that has been displayed in the city for more than a century. In relation to the Atlanta Cyclorama painting, the death of McPherson occurred on the extreme southern horizon out of view in the fourth segment of the painting. The Atlanta Cyclorama painting is 50 feet in height by 400 feet in circumference done by German artists in 1885-1886. It is housed in its own fireproof building on the grounds of Grant Park in Atlanta. This cyclorama painting is the best known, mounted and dramatic of this art form of battle cycloramas. Any visit of Atlanta must include this painting on one's agenda.

In addition to the monument, General McPherson is memorialized by a fort bearing his name situated in the southwest part of the city. The monument to Major General McPherson was built by U.S. Army Engineers. It consists of a cannon barrel pointing skyward that is enclosed by iron rails. There is also a state of Georgia information plaque on the site. All of this history surrounded my great-grandmother's house.

Bibliography

The Atlanta Cyclorama of the Battle of Atlanta (1954).

Encyclopedia Americana (1965).

Kurtz, Wilbur G. Sr, "The Fighting At Atlanta," *Civil War Times Illustrated* (1964). ❖

Below: The Cyclorama Building in Atlanta's Grant Park which holds the immense painting of the Civil War battle and death of General McPherson.



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Is a \$2 Legal Tender 1928C Mule Star Note Possible?

By David Schlingman

Research Verified by Peter Huntoon

Overview

PETER HUNTOON'S research on the \$2 LT Series of 1928C mules and 1928D BA block non-mules (*Paper Money*, May-June, 2001) sheds light on the complexities during the transition from micro to macro plate number usage. He documents that the transition involved a period when plates with both sizes of plate numbers -- on both faces and backs -- were on the presses at the same time.

The result was simultaneous production of 1928C non-mules, 1928C mules, 1928D mules, and 1928D non-mules. The rarities in this mix are the 1928C mule, currently with 20 reported, and the 1928D BA block non-mule, with 20 reported. When considering the possibilities, Huntoon concluded that \$2 Series of 1928C mule star notes probably were not printed. He based his conclusion on the lack of known specimens. I have evidence that they were made!

1928C Mule Stars Were Printed

Evidence that 1928C mule stars were printed comes from the 1928D non-mule star pictured here: *01976592A L190/289. This significant note appeared in the Smythe Memphis 2001 sale as lot 1295. While scanning the catalog, my first impression was that the note had to be a 1928D mule, not a non-mule, because its serial number fell within the reported mule range in the Oakes/Schwartz catalog. Also, the serial was well below the low reported serial for a 1928D non-mule star! The star serial ranges reported in the 4th edition of the Oakes/Schwartz catalog are:

1928C *01062930A - *02011530A

1928D mule *01911287A - *02505945A

1928D *01976592A - *03215773A

Although I couldn't believe the 1928D was a non-mule, I knew that small size expert Scott Lindquist wrote the catalog copy, and he wouldn't make such a



mistake! I couldn't wait to view the note at Memphis. When I did, sure enough it was a non-mule as described. To round out the picture, I also have observed a 1928C non-mule with serial *01976849A which is only 257 numbers higher.

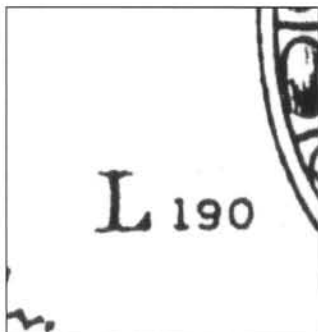
The point is that 1928D non-mule *01976592A in the Smythe sale was printed during the same period when 1928C face plates were on the presses. Furthermore, because it is a non-mule, we now know that the backs being mated with the faces contained a mix of micro and macro plates as well. Therefore, 1928C mule stars had to be made during this printing!

Huntoon shows that the 5 million backs involved during the production of the 1928C mules and 1928D BA non-mules were printed between August 22 and September 7, 1939. The ratios were about 80 percent micros and 20 percent macros. The macro back plates in use were numbers 289 through 296. The note in the sale, *01976592A, has back 289.

These backs were mated with a mix of about 43 percent 1928C and 57 percent 1928D faces between

September 11 and December 15, 1939. From this mix, something like 430,000 1928C mules were produced.

This star note, now the lowest reported 1928D



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non-mule, demonstrates that some sheets were taken from this stock and used to produce star notes. Some of those stars obviously had to be 1928C mules!

Not only did this star printing produce 1928C mules, it also contained the earliest 1928D non-mules as well such as *01976592A. Most of the production from it consisted of 1928C non-mules and 1928D mules. Those more common star varieties would be of little significance to collectors, and their serials are "lost" in the known serial ranges for those varieties.

Conclusion

It is clearly evident that at least a small run of star notes were produced from the stock of sheets containing the mix of micro and macro backs, and 1928C and 1928D faces, that produced the rare regular 1928C mules and the 1928D BA block non-mules. Clearly, then, 1928C mule stars were made.

The challenge for small note buffs is to discover one. It will rank as the most stellar mule possible.

Postscript

A second equally significant \$2 1928D non-mule star note appeared on e-bay in December, 2001, subsequent to preparation of this article. This one is *01972969A G191/294, which is lower by 3623. It is also from the same printing described above, further substantiating the likelihood that it is only a matter of time before a 1928C mule star from the printing is discovered!

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My Favorite Notes and Why (Memories of an Old Collector)

By Steve Whitfield

AS A YOUNG MAN I WORKED AS A BANK TELLER, WHERE I first saw large size U.S. currency notes. Occasionally we would take in some of the old Federal Reserve Notes, Silver Certificates, or Gold Certificates. In the head teller's cage at the main bank, along with gold bars and a collection of gold coins held as vault cash, was a large hoard of the old, large size bills. At that time my salary was less than \$40 a week, so collecting these things was out of the question. I did manage to retrieve a few smaller denomination pieces, but did not do any serious collecting.

Then one day in 1959, while acting as a substitute teller at the Union Trust Branch of the Industrial National Bank in Providence, RI, I happened to glance into my cash drawer and noticed an odd appearing back on a small sized Silver Certificate. It was a series 1928A note in Almost Uncirculated condition. I substituted one of my own notes for it and took it home. It inspired me to learn more about U.S. currency, and eventually to seriously collect the stuff. In 1961, when I returned to college, I was forced to sell all my collectibles, consisting of coins, a few large size notes and a collection of mint US stamps. I needed the money to go back to school. I did hang on to the 1928A Silver Certificate and still have the note. I'll eventually pass it on to my kids or grandkids as an heirloom.

Another note that means a lot to me is also a \$1 bill. This is a new Federal Reserve Note that came to me from a famous paper money collector. The note illustrated here, came with four other new \$1s in a letter from Mr. Amon Carter Jr. This was the guy who used to casually throw a stack of notes, held together with a rubber band, into his case or onto the table at the early Memphis conventions. The stack was topped with a first charter \$500 bill! The letter enclosing the notes asked me to trade for five current \$1 Federals from my district. Here was a millionaire collector, sending me \$5 and asking for a \$5 trade in return. I of course went to the bank and got five new \$1s and sent them off by return mail. I couldn't afford to keep all five of the notes at the time, so I only held onto one, the note shown here, and referred to in his letter. It greatly impressed me then, as a novice collector, that such a big shot would bother to trade with me for \$5.

When the Barr-signed \$1 Federal Reserve Notes were introduced to the

Retrieved from my teller drawer in
1959 for face value.



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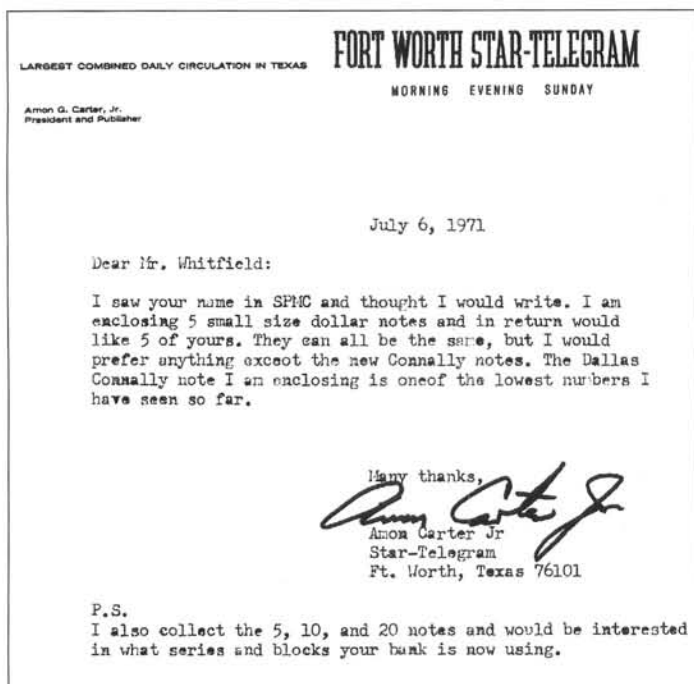
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Left: Note obtained in \$5 trade with Amon Carter Jr. in 1971. Below: Letter from the Texas collector instituting the trade.



public in 1965, word was that they would be a limited issue that ought to be put away by knowledgeable collectors. I happened to be in D.C. at the time so decided to pick up a few. In those days, the Treasury operated a cash window at the street level of the Treasury building, and one could obtain new currency of whatever was being issued at the time. The government was also withdrawing United States Notes, Red Seals, from circulation about then, although some new notes were still being released. I got a pack of the Barr notes to pick through for serial numbers to save, and still had another \$10 on me. I wanted a Series 1963 Red Seal \$5 replacement, or star note. The clerk would not allow me to look for a star, nor would he do so. My only option was to buy as many new notes as I could swing and hope to get a star. With the \$10 I had I was only able to get the next two notes.

What a surprise when the second note turned out to be a star note! And so, another irreplaceable note with a story, went into the Whitfield archives.

My most memorable and exciting find in the obsolete arena was a rare territorial note from Kansas. Shortly after being assigned to Lawrence, Kansas, I became obsessed with researching and trying to collect the obsolete currency of the town. Since the town had been destroyed (burned), by Quantrill's raiders in 1863, notes from Lawrence are extremely rare. As I began to acquire information and learned more about the territorial and Civil War period of the town, I expanded my search net. Ultimately I was advertising to purchase any related material in local newspapers. I received several calls and was able to purchase some history books and some fairly modern checks. Then one day I had a call from a lady who said she

Star note from the U.S. Treasury Department street window in 1965.



On This Date in Paper Money History -- July 2003

By Fred Reed ©

July 1

1709 NJ Colonials (FR NJ1-3); 1862 State Bank of Florida CDs payable in Confederate Notes; 1876 Beginning Allison-Wyman combined tenure; 1991 Author Chuck O'Donnell dies;

July 2

1723 NY Colonials (FR NY55-56); 1867 Laban Heath patents counterfeit detector; 1895 J.T. Robertson patents improvement to banknote press; 1965 Last delivery Series 1963 \$20 FRN;

July 3

1776 NH Colonials (FR NH169-176); 1914 Author Chuck O'Donnell born; 1950 Last delivery of Series 1934C \$5 FRN; 1971 End of Connally-Kabis combined tenure;

July 4

1826 Thomas Jefferson (FR 42-60) dies; 1831 James Monroe (FR 336-342) dies; 1840 Subtreasuries in major cities authorized; 1977 Confederate author Philip Chase dies

July 5

1715 NY Colonials (FR NY32-38); 1801 Naval Hero David Farragut (FR 377-378) born; 1864 W.P. Fessenden takes office as Treasury Secretary; 1926 Engraver Kenneth Guy born;

July 6

1757 South Carolina Colonial Currency (FR SC74) bears this date; 1831 U.S. Treasurer John C. New born; 1835 Chief Justice John Marshall (FR 372-375) dies;

July 7

1876 Treasury Secretary Lot M. Morrill's term begins

July 8

1775 Massachusetts Colonials (FR MA149-157); 1965 Last delivery of Series 1963 \$10 FRN; 1965 Numismatic author Neil Carothers dies; 1982 Paper money dealer Herb Melnick (NASCA) dies;

July 9

1766 Engraver Jacob Perkins born; 1850 Zachary Taylor, who appears on obsolete notes, dies; 1868 14th Amendment to Constitution repudiates Confederate debt; 1906 Aubrey Bebee born;

July 10

1832 President Andrew Jackson vetoes extension of Second Bank of the United States' charter; 1929 First current sized U.S. currency, Series 1928 Tate-Mellon \$2 US Notes, placed into circulation;

July 11

1767 John Quincy Adams (FR 184) born; 1771 Virginia Currency (FR VA59-60); 1836 Jackson issues Specie Circular; 1955 President Eisenhower signs law mandating "In God We Trust" on paper money;

July 12

1709 CT Colonials (FR CT1a-4d); 1870 Congress authorizes National Gold Bank Notes (FR 1136-1166a); 1882 Congress creates Second Charter Period; 1950 First delivery of 1934D \$10 SC;

July 13

1849 Banknote engraver Thomas Underwood dies; 1928 Noted paper money author Gene Hessler born; 1946 First delivery of Series 1934B \$100 FRN;

July 14

1711 NJ Colonial Currency (FR NJ6-8); 1819 "Bank Note Exchange" in *New York American*; 1869 Fourth Issue Fractional Currency; 1947 Author/publisher Fred Schwan born;

July 15

1816 Abel Brewster patents a "forgery guard" for banknotes; 1841 U.S. Treasurer C.H. Treat born; 1864 Compound Interest Treasury Notes; 1925 Banknote engraver Marcus Baldwin dies;

July 16

1863 First D.C. national bank organized (FNB of Washington #26); 1934 U.S. Treasurer Katherine Davalos Ortega born; 1951 Congress grants U.S. Secret Service permanent authority

July 17

1861 Congress authorizes Demand Notes (FR 1-15); 1862 Postage

Currency; 1862 George Boutwell Commissioner Bureau of Internal Revenue; 1951 Register of Treasury Edward Jones dies;

July 18

1817 "Bank Note Exchange" in *NY Shipping and Commercial List*; 1887 R.M.T. Hunter, on Confederate \$10 and \$20 notes, dies; 1944 Last delivery of Series 1934A HAWAII \$20 FRN;

July 19

1801 Treasury Secretary Robert Walker (FR 1308-1309) born; 1946 American occupiers introduce military yen into Japan; 1963 First delivery of Series 1950D \$50 FRN;

July 20

1711 New York Colonial Currency (FR NY12a-16) bears this date; 1775 Pennsylvania Colonial Currency (FR PA177-180); 1934 First delivery Series 1934 \$5 SC;

July 21

1746 NY Colonials (FR NY113-115); 1905 Treasury Secretary David M. Kennedy born; 1945 Last delivery Series 1934 \$500 FRN; 1945 Last delivery Series 1934A \$1000 FRN;

July 22

1724 NY Colonials (FR NY63-67); 1776 Continental Currency (FR CC39-46) 1864 Union general James Birdseye McPherson (FR 353-355) dies; 1902 Register of Treasury L. Chittenden dies;

July 23

1775 Congress appoints R. Bache, S. Pascall and M. Hillegas to supervise printing currency; 1844 Engraver Christian Gobrecht dies; 1874 Collector, author Waldo Moore born;

July 24

1846 Comptroller of Currency/author A. Barton Hepburn born; 1950 First delivery Series 1934D \$100 FRN; 1955 *BNR* Editor David Harper born; 1982 Collector Amon Carter Jr. dies;

July 25

1761 SC Colonials (FR SC79-81); 1930 Author Rocky Rockholt born; 1946 Beginning of Snyder-Julian combined tenure; 1957 BEP commences printing \$1 Silver Certificates with motto;

July 26

1775 MD Colonials (FR MD71-78); 1845 Florida revokes charter of Union Bank of Florida, Tallahassee, and repudiates Faith Bonds pledged by State; 1933 Last delivery of Series 1928 \$1000 FRN;

July 27

1694 Bank of England Royal Charter; 1778 Francis Hopkinson begins as Treasurer of Loans; 1892 A. Barton Hepburn begins as Comptroller of Currency; 1966 Last delivery Series 1950E \$100 FRN;

July 28

1957 End of Humphrey-Priest combined tenure as Treasury Secretary and Treasurer; 1969 Last delivery of Series 1963A \$10 FRN;

July 29

1775 Michael Hillegas and George Clymer joint Treasurers for United Colonies; 1957 Beginning of Anderson-Priest combined tenure as Treasury Secretary and Treasurer;

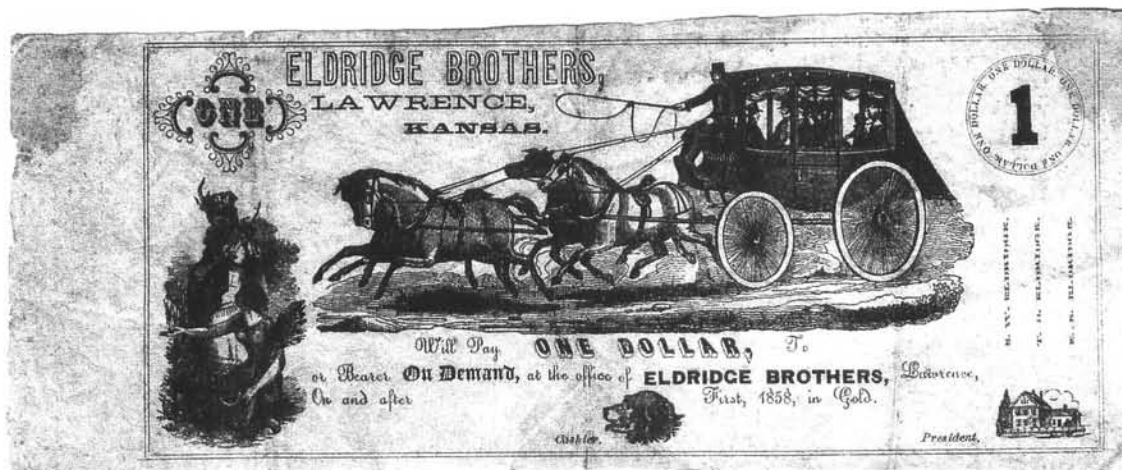
July 30

1718 Colonist William Penn, who appears on obsoletes, dies; 1849 Inventor Jacob Perkins dies; 1956 "In God We Trust" our national motto; 1969 First delivery of Series 1969 \$20 FRN;

July 31

1619 Virginia fixes legal tender value of wampum; 1830 Robert T. Bicknell publishes first issue of long-lived counterfeit detector; 1868 First use of the name Bureau of Engraving and Printing

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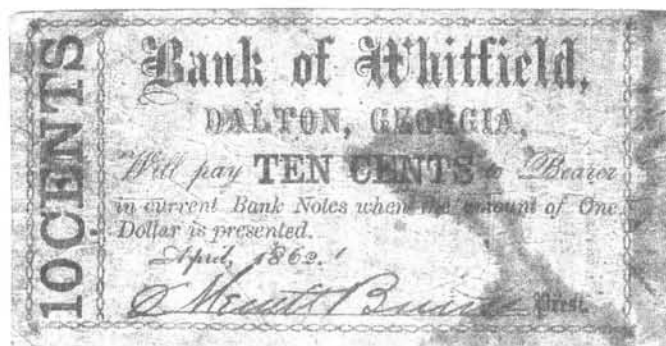
Rare Kansas Territorial note obtained in response to a local newspaper ad.

had some old checks that I might be interested in. I rushed right over to examine what she had. I sat at her dining room table and she brought me a small stack of Civil War era checks on different banks in Lawrence. This was just the kind of stuff I was looking for! So, we made a deal and I left with the checks.

Several weeks went by and she called again, indicating she had found some more checks. I immediately went over, eager to see what she had come up with. Same routine: dining room table and a small bundle of checks. As I looked through them I was somewhat disappointed since they were from the same banks as the previous bunch. But then, as I turned over another check, my heart leaped into my throat. There was one of the Eldridge Brothers, hotel and stage line notes from the territorial period, redeemable in gold! Previously, the only known copies had consisted of a complete set of denominations held by the Kansas State Historical Society. When I got my wits about me, we negotiated a price and I left with the note, walking on air.

When I got home I was eager to share such an exciting find with my wife. After listening to my suspenseful tale and seeing how excited I was about the whole thing, she brought me back to earth when she said, "and tell me again, just how much you paid for a piece of old paper." Nevertheless, it remains one of the highlights of my collection after more than 30 years of looking for Lawrence notes. I've never seen another and don't expect to.

Another favorite note is one I bought from Grover Criswell, many years ago, for the grand sum of \$6.25. I had written off for one of Grover's advertised lists of Confederate notes and obsoletes, and while going through it noticed an ad for railroad notes. There were several notes illustrated with vignettes of trains. One of the notes was on the "Bank of Whitfield." Holy mackerel, there were notes actually issued by banks with my name on them! I had to have one of these so I wrote to Grover, explaining my interest and asking if he could please send me one of the notes. I got no answer, so I sort of



Personally named bank scrip obtained from Grover Criswell for \$6.25 after a two year wait.

On This Date in Paper Money History -- August 2003

By Fred Reed ©

Aug. 1

1770 Explorer William Clark (FR 114-122) born; 1862 \$1 and \$2 Legal Tender Notes; 1866 Prohibitive 10% Federal tax on state banknotes takes effect; 1876 James Milligan patents steam press for currency production;

Aug. 2

1774 New York Water Works Colonial Currency (FR NY171-174); 1813 Congress taxes bank note circulation 1-2 percent; 1939 Treasury Secretary John W. Snow born;

Aug. 3

1803 Philadelphia Bank organized; 1861 CSA Congress amends act of March 9 to provide for \$2 million interest-bearing notes \$50 and above; 1920 BEP extends G.F.C. Smillie's contract as Superintendent of Picture Engravers;

Aug. 4

1790 Congress funds \$1 in bonds for \$100 in Continental Currency and specifies Great Seal to appear on U.S. Loan Certificates; 1886 Congress authorizes additional Silver Certificates, including small denomination notes;

Aug. 5

1812 Register of Treasury John Allison born; 1888 Union general Philip Sheridan (FR 268-270) dies; 1947 First delivery Series 1934C \$10 SC; 1961 Fidel Castro issues decree invalidating pre-revolutionary Cuban currency;

Aug. 6

1811 CSA Secretary of State Judah P. Benjamin, who appears on Confederate \$2 notes, born; 1836 Congress adopts President Polk's sub-Treasury system; 1979 Paul A. Volcker begins tenure as Federal Reserve Board Chairman

Aug. 7

1861 U.S. Treasurer William A. Julian born; 1898 Mr. FUN Robert L. Hendershott born; 1929 BEP closes down production facility for large size currency; 1979 Miller-Morton combined tenure begins;

Aug. 8

1778 North Carolina Colonial Currency (FR NC170-182); 1899 Lucy Holcombe Pickens, on Confederate \$100 notes, dies; 1942 Banknote engraver Sidney Smith dies; 1978 First delivery Series 1977 \$100 FRN;

Aug. 9

1817 Friedrich Koenig and Andreas Bauer establish printing machine company in Bavaria (forerunner of Giori); 1837 Cahaba, Alabama, town council issues depression scrip; 1971 First delivery of Series 1969A \$100 FRN;

Aug. 10

1832 NY Colonial Currency author John Hickcox born; 1848 Tromp l'oeil currency artist William Harnett born; 1861 Demand Notes; 1966 Treasury announces no more \$2 U.S. Notes will be printed;

Aug. 11

1794 Paper money and U.S. Mint engraver James B. Longacre born; 1864 Colby-Spinner combined tenure begins; 1969 Series 681 MPCs issued; 1987 Economist Alan Greenspan becomes Federal Reserve Board Chairman;

Aug. 12

1823 St. Augustine, FL municipal scrip; 1849 Treasury Secretary Albert Gallatin (FR 183) dies; 1862 Inventor John Gault receives patent for postage stamp case; 1946 Last delivery Series 1934A HAWAII \$10 FRN;

Aug. 13

1776 New York Colonial Currency (FR NY197-204); 1875 Last Original Series notes from 10-10-10-10 and 10-10-10-20 plates delivered; 1974 BEP card shows unissued \$10 Series 1897 Educational Note design;

Aug. 14

1776 Maryland Colonial Currency (FR MD91-102); 1870 Naval hero David Farragut (FR 377-378) dies; 1912 BEP and U.S. Mint engraver Edward R. Grove born; 1989 Treasury Secretary Robert Anderson dies;

Aug. 15

1860 Register of Treasury Judson Lyons born; 1870 Kidder National Gold Bank (#1699) deposits bonds; 1882 First Series 1882 \$5 Brown Backs issued; 1942 Only HAWAII overprinted notes valid in the Islands;

Aug. 16

1841 President John Tyler vetoes Henry Clay's bill for a Third Bank of United States; 1869 Third Issue of Fractional Currency ceases; 2001 O'Neill-Marin combined tenure begins;

Aug. 17

1873 Treasury Secretary William Meredith (FR 1264-1266) dies; 1893 Banknote engraver John W. Casilear dies; 1948 Israeli Parliament passes Bank Note Ordinance Act; 1988 Baker-Ortega combined tenure ends;

Aug. 18

1774 Explorer Meriwether Lewis (FR 114-122) born; 1961 Paper money enthusiasts meet to discuss formation of SPMC; 1966 Series 1966 USNs with "In God We Trust"; 1982 First hundred million share day on NYSE;

Aug. 19

1861 CSA authorizes Treasury Notes payable six months after peace treaty; 1863 First National Bank chartered in Missouri (FNB Columbia #67); 1929 First U.S. small size currency \$10 counterfeits discovered;

Aug. 20

1785 Oliver Hazard Perry (FR 452-463) born; 1862 CSA Treasury Secretary Memminger recalls Hoyer-Ludwig \$20s, \$50s & \$100s due to counterfeiting; 1925 Treasury Secretary Mellon approves small currency feasibility study;

Aug. 21

1754 Colonel "Bloody Ban" Tarleton, depicted on Confederate Currency, born; 1796 Artist/banknote engraver Asher B. Durand born; 1862 First issue of Postage Currency; 1909 Treasury Secretary C. Douglas Dillon born;

Aug. 22

1738 Rhode Island Colonial Currency (FR RI 29-31); 1862 Spencer Morton Clark (FR 1236-1239) becomes Chief of National Currency Bureau; 1925 Treasury serial numbers discontinued on National Currency;

Aug. 23

1813 Stephen Douglas (Series 1872-75 \$10,000 Currency Certificates of Deposit) born; 1884 Treasury Secretary Ogden Mills born; 1935 Banking Act removes Treasury Secretary and Comptroller from Federal Reserve Board;

Aug. 24

1775 New Hampshire Colonial Currency (FR NH137-141); 1814 British burn Main Treasury Building; 1865 First National Bank organized in Alabama (FNB Selma #1537); 1874 First National Bank chartered in Florida (FNB of Florida, Jacksonville #2174); 1966 Production of Series 1963A \$50 FRNs with motto "In God We Trust" begins;

Aug. 25

1774 New York Water Works Colonial Currency (FR NY167-170); 1857 Failure of Ohio Life Insurance and Trust Co. of Cincinnati brings on Panic of 1857; 1874 Banknote engraver John Gavit dies; 1936 U.S. paper money and Fractional Currency collector Charles Markus dies;

Aug. 26

1842 Treasury sets fiscal year at July 1 through June 30, effective in 1843; 1863 First National Bank organized in Nebraska (FNB Omaha #209); 1912 Congress appropriates funds for extra 12 currency laundering machines;

Aug. 27

1847 Senator Silas Wright (FR 1188-1197) dies; 1937 Treasury Secretary Andrew Mellon dies; 1942 NBN researcher/author Peter Huntton born; 1947 Author and cataloger Martin Gengerke born; 1965 Society Board Members approve SPMC as official moniker for the Society;

Aug. 28

1746 New York Colonial Currency printer John Peter Zenger dies; 1933 Executive Order regulates hoarding/exporting of gold, prohibiting holding of gold by U.S. citizens; 1953 Last delivery of Series 1950 \$50 FRN;

Aug. 29

1780 Treasury Secretary Richard Rush born; 1861 First U.S. currency produced by Treasury Department; 1906 Artist and engraver William Edgar Marshall dies; 1938 Treasury Secretary Robert Rubin born;

Aug. 30

1891 Register of Treasury Glenni W. Scofield dies; 1929 First delivery Series 1928 \$100 FRN; 1933 Last delivery of Series 1929 \$50 FRBN; 1957 Last delivery Series 1950A \$20 FRN; 1965 Last delivery Series 1950D \$10 FRN;

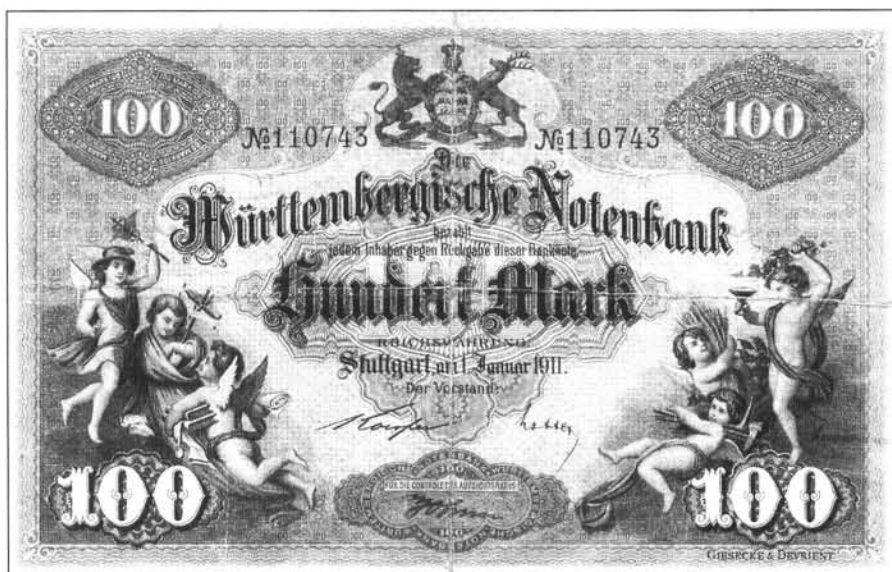
Aug. 31

1860 Early Fractional Currency collector Henry Russell Drowne born; 1861 To avert small currency crisis in South, Georgia and South Carolina banks loan their small bills to CSA Treasury; 1965 Series 641 MPCs issued

forgot about it. And then about two years later, there was a coin convention in Kansas City, which I attended. While walking around the bourse floor, I noticed that Grover Criswell was there and had a table. I waited awhile as he was talking to a customer, and when he was free I approached the table. Before I could say anything, he said, "You are Whitfield, and I have something for you." He then produced a small packet of notes. Included was a nifty fractional on the Bank of Whitfield, priced a little over \$6. I, of course bought the note and have always wondered how he knew who I was since we had never met, and practically no one knew me in the hobby at that time.

Another favorite is a German piece I acquired for only \$5 while browsing at an antique fair in Germany. We were stationed in West Germany for three years during the late 1970s. While I was able to buy a few notes from ads in *Bank Note Reporter* and a few dealer price lists, collecting pretty much went into limbo. After a while, my wife and I discovered a monthly antique fair in Stuttgart. She went to look at the "antiques," and I went for the wurst and beer. Once, around 1979, I happened to notice a small stack of notgeld on one

Local note bought in a Stuttgart, Germany flea market for \$5 in 1979.



of the dealer's tables. I thumbed through the notes, hoping there might be a local piece included. As we moved around in the military I had made it a point to collect at least one, if not more, local city or town notes as a remembrance. That seemed to be impossible in Germany until I saw the notgeld.

Unfortunately there was nothing local, but I asked the lady if she had any more "paper." Whereupon, she pulled out several banknotes from beneath the table. To my surprise, included was the beautiful note illustrated here from a bank in Stuttgart, Baden Wurtemberg. The blue and gold colors, in combination with the wonderful cherub vignettes, make a most attractive note. The note had been issued in 1911 by a local bank near where we were living. The note was worth at least \$25 to me, maybe more, so I inquired about the price. When she said \$5, I couldn't get my wallet out fast enough. Had I not been so eager, I probably could have gotten it for two bucks. And thus I obtained my local note from our home town in Germany. This note also has a place of honor, with memories, in the Whitfield archives.

And finally, I tell these "stories" to illustrate that collecting currency does not require a great amount of money. It sure helps if you want the finest quality type set, or the rarest territorial nationals, but a fortune is not necessary in order to have great fun with this hobby. There are countless ways to collect, and with just a little effort, you will uncover many memorable stories and notes that will last you a lifetime. ♦

Husband-Wife team up to pen 'whale of a note book'

AMERICAN HISTORY AS SEEN THROUGH CURRENCY by Dr. Edward A. and Joanne C. Dauer is one whale of a paper money book for the collector of U.S. federal currency. Offering a virtually complete type set in color, including many varieties, almost all the great rarities, and wonderful reproduction, the book is also a wish list for anyone interested in paper money.

The Dauer's 400-page full color book also offers a great many historical tidbits, sidebars, and illustrations of related memorabilia drawing upon Dr. Dauer's award-winning philatelic pursuits and extensive manuscript collection. The narrative is non-linear, encouraging one to pick it up and examine it at one's own pace lest one be overwhelmed by the presentation. Photographs acquired from leading galleries and museums supplement the text. Humanizing the presentation are lots of "family" snapshots of the Dauers with friends from pol-

itics and commerce. Not ground breaking research but very educational as it interweaves material from many different fields, everything about this book is exceptionally well done, from photography to design to printing. By any reasonable standard, this book is very impressive.



Heritage-Currency Auctions of America is the book's sole distributor. Orders may be placed on line at www.HeritageCurrency.com, or by phone at 1-800-872-6467, or by mail by sending a check or money order for \$79.95 (plus \$3.95 shipping) to Heritage-CAA, 100 Highland Park Village 2nd Floor, Dallas, TX 75205. Inquiries should be directed to Danita Johnston at extension 352. -- Fred Reed ❖

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Contender for Littlest Signature on a Large Size NBN

ALL OF YOU HAVE SEEN VANITY SIGNATURES that sprawl across the faces of large size National Bank Notes. Well, how about a humble signature?

The printed signature of Albert Hollander on the \$5 Series 1902 Plain Back from The Lawrence Avenue National Bank of Chicago (#12873) shown here must classify as a humility signature. I don't recall seeing one that is smaller.



THE PAPER COLUMN

by Peter Huntoon

The mess that appears in the space reserved for the president is the over-inked printed signature of Herman Elenbogen.

The Lawrence Avenue National Bank was organized in January, 1926, and Hollander served temporarily as its first cashier. By year end, Elenbogen filled both offices, a situation that persisted until 1928 when J. H. Jeffries took over as cashier.

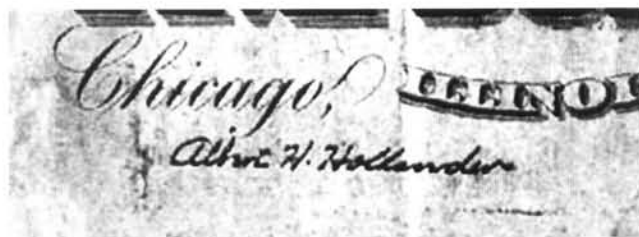
The note shown here has a low serial number for the bank, and may even have been in the initial shipment. Lyn Knight had two \$5 1902 Plain Backs from the bank in his February 19, 2000, CPMX auction, respectively serials 18562-C and 19487-D. These had a new cashier, probably J. H. Jeffries, but on both, the cashier's signature is printed but illegible. Elenbogen's signature on 18562-C is identical to the

note shown here; however, it is clear on 19487-D which was more lightly inked.

Elenbogen served as cashier of The West Side National Bank (#11009) prior to and during the time he was organizing the Lawrence Avenue bank. A \$5 1902 Plain Back from the West Side bank also appeared in the Knight auction, specifically H978110H-27024-D with the signatures of Thomas J. Healy, president, and Elenbogen, cashier. By 1928, Elenbogen was gone as cashier and Healy took over both positions as Elenbogen was already doing in The Lawrence Avenue bank.

Both the Lawrence Avenue and West Side banks had circulations of \$200,000, all in \$5s during the large note era. Both banks failed in 1931.

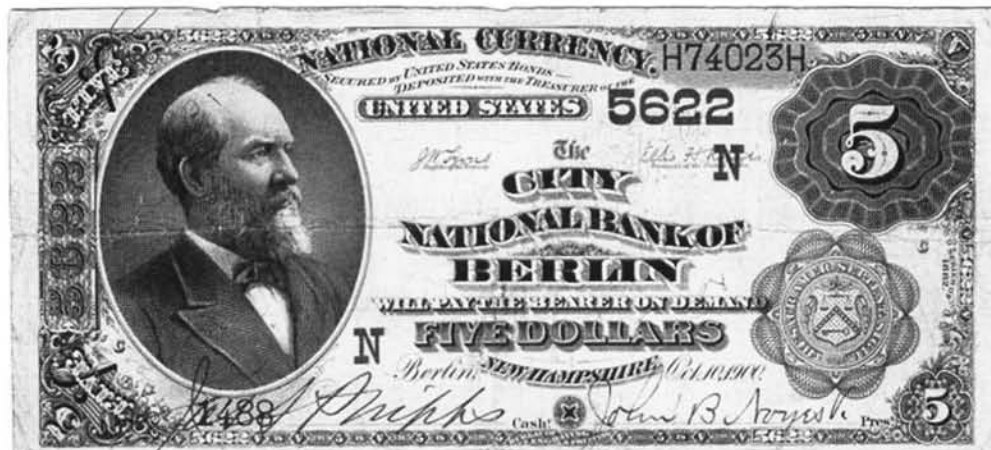
Returning to the tiny Hollander signature, what probably happened was that whoever made the plate photo-reduced his



signature quite a bit more than was necessary, and they didn't bother to change it. You never know though, signing small may have suited Hollander's personality. His signature is fastidiously neat. ♦



New Hampshire Bank Notes Wanted Also Ephemera



I am continuing a long-time study on currency issued by banks in New Hampshire, including state-chartered banks 1792-1865, and National Banks circa 1863-1935. Also I am studying colonial and provincial notes.

I would like to purchase just about anything in colonial and provincial notes, nearly everything in state-chartered notes, and items that are scarce or rare among National Bank notes. I am not seeking bargains, but I am willing to pay the going price. I will give an immediate decision on all items sent, and instant payment for all items purchased.

Beyond that, I am very interested in ephemera including original stock certificates for such banks, correspondence mentioning currency, bank ledgers, and more.

With co-author David M. Sundman and in cooperation with a special scrip note project by Kevin Lafond, I am anticipating the production of a book-length study of the subject, containing basic information about currency, many illustrations including people, buildings, and other items beyond the notes themselves, and much other information which I hope will appeal to anyone interested in historical details. All of this, of course, is very fascinating to me!

Dave Bowers

P.O. Box 539

Wolfeboro Falls, NH 03896-0539

E-mail: qdbarchive@metrocast.net

About TEXAS

Mostly

By FRANK CLARK

First National Bank of Ganado Where Are the Notes Now?

GANADO IS SPANISH FOR CATTLE, AND the town of Ganado is in the heart of Texas ranchland country about 80 miles southwest of Houston on Highway 59 in Jackson County. Until the pictured postcard surfaced, I had never heard of the town of Ganado. A collector from Houston told me that the second "a" in Ganado is pronounced long. The First National Bank of Ganado was chartered on September 8, 1911, (charter #10076) and was liquidated on April 12, 1918. The bank issued only \$10 and \$20 Third Charter Date Back and Plain Back notes.

However, the bank is unreported in Kelly. Also, this bank was not represented in the massive Philpott Texas National Bank Note collection, nor was it represented in the Everson, Irish, Ivy, nor Barton Texas National Bank Note collections that have been auctioned off since 1997.



With the help of the calendar along the right hand edge, this photo can be accurately dated. The calendar reads, "May 16, Thursday". Therefore, this photo was taken on May 16, 1912, during the bank's first year of operation.

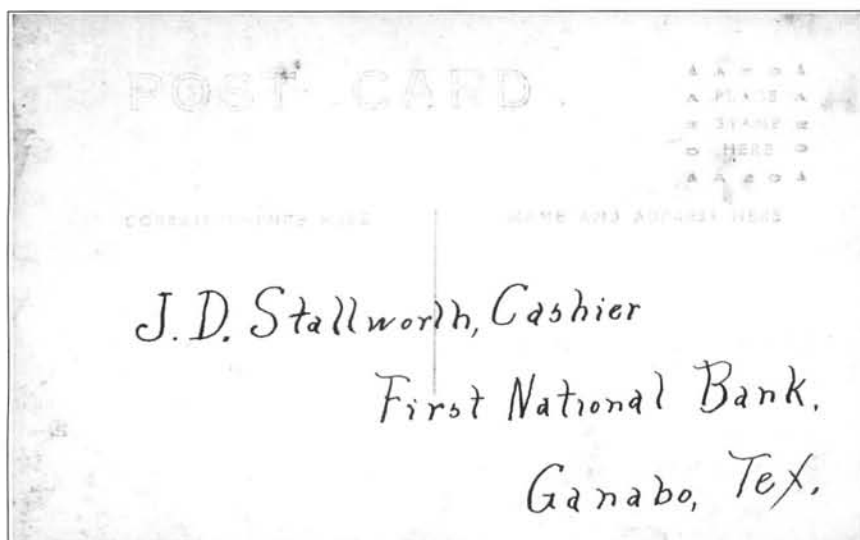
The man pictured standing in the teller's cage is probably J.D. Stallworth the cashier because on the correspondence/name and address side of the post card there is written across both sections, "J.D. Stallworth, Cashier, First National Bank, Ganabo, (sic) Tex." The spelling of Ganado here as "Ganabo" is a real puzzlement. Maybe Mr. Stallworth just misspelled the town's name. Maybe he just recently moved to town and forgot the correct spelling, or? The answer may never be known.

J.D. Stallworth must have used the post card as a calling card so that the citizens of Ganado could see with whom they were or would be entrusting their money. Using it as a calling card would also explain the lack of postage on the post card. A breakthrough marketing idea for the times, I could just see Mr. Stallworth handing out his "card" to the citizenry of this small community.

The post card also shows the typical layout of a small town's bank teller cage area. Wouldn't you just love to see the notes that were on hand at this bank in May of 1912?

Bibliography

Kelly, Don C. *National Bank Notes A Guide With Prices*, Third Edition. Oxford, Ohio: The Paper Money Institute, Inc. ♦





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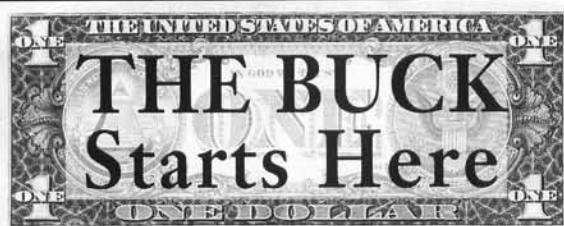
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A Primer for Collectors BY GENE HESSLER

Notes Were Artistic Success But Bankers Panned Them

AT LEAST SIX ARTISTS SUBMITTED DESIGNS for Series of 1896 Silver Certificates. Successful artists were to receive \$800 for each approved design. Those who were unsuccessful were Arthur Flemens, Charles Stanley Reinhart (1844-1896), and George Maynard (1843-1923), who had submitted designs between May and September 1894. Thomas F. Morris became Chief of the Engraving Division at the Bureau of Engraving and Printing on November 1, 1893. Letters at the National Archives confirm that three artists had already been selected by that time.

The designs of Will H. Low (1853-1932), Edwin H. Blashfield (1848-1936), and Walter Shirlaw (1838-1908) were approved. Each was known as a muralist and had decorated the Manufacturers and Liberal Arts Buildings at the Columbian World's Exposition. Blashfield and Shirlaw also contributed to the decorations in the Library of Congress.

The subject on the face of the \$1 note is *History Instructing Youth* by Low and engraved by Charles Schlecht. The backs of each denomination were designed by Thomas F. Morris. Portraits of Martha and George Washington are on the back of the \$1 note. Charles Burt engraved Martha and Alfred Sealey engraved George.

Mr. Low also designed a \$2 note; however, this design was rejected. Lengthy correspondence in the National Archives confirms that Mr. Low was extremely unhappy because he was never paid for his \$2 design. The successful design for the \$2 note is based on Blashfield's \$50 design. His *Science Presenting Steam and Electricity to Commerce and Manufacture* was engraved by G.F.C. Smillie and Charles Schlecht.

"The 50," he said, "is an important compositional

factor in the building up of my design. I have arranged a pyramid [effect] which a two cannot possibly supplement a fifty." The artist expressed his displeasure when he heard that his design would be altered, but lost the argument. The back of this \$2 note shows the portraits of Robert Fulton and Samuel F.B. Morse engraved by Lorenzo Hatch.

The \$5 note is considered by most collectors as the most attractive of the three issued notes. The painting for this and the other two denominations are housed at the Bureau of Engraving and Printing (BEP). *Electricity Presenting Light to the World*, by Walter Shirlaw is the subject of the \$5 note. The figures on the face of this note were engraved by G.F.C. Smillie. This design went through some alterations including the size and shape of the light bulb held by Electricity, the size of the thunderbolt held by Jupiter, and other minor changes.

The back, has portraits of U.S. Grant and General Philip Sheridan. In the center is a winged female head. Photographs of the designers wife suggest that she served as the model.

These notes only circulated for a few years; they were replaced by Series 1899. There were complaints,

mostly by bankers, that the notes were too dark, and that they didn't look like previously-issued notes. They did not, and that was the reason for commissioning three muralists. On August 15, 1897, *The New York Times* reported that "The whole series has proved unsuccessful

from the point of view of the handlers of money." The art world hailed the three designs as the best example of government workmanship.

On July 25, 1898, a young lady by the name of Ellen Collins wrote to the U.S. Treasury complaining about the "indecicate figures" on the \$5 bill. She also said the figures were "a distinct insult to our sex. . . ." Ms. Collins was told that her "suggestion will have the fullest consideration. . . ." This correspondence was found at the National Archives.

Alterations were made on each denomination; the most noticeable is on the \$5 note. The central figure on the \$5 note now has a flimsy negligee-like garment. Proof impressions were made of each denomination from engraved plates, including a \$10 note, but Series 1897 was never issued.

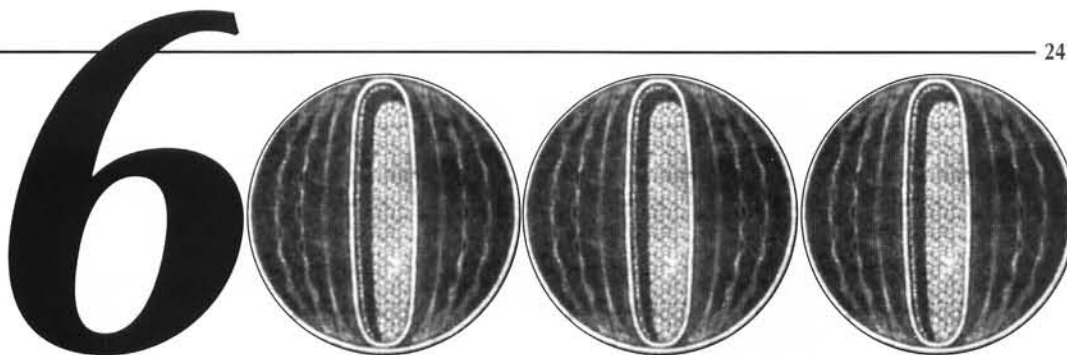
The face and back of the issued \$1, \$2 and \$5 notes and the face of the \$1-\$10, Series of 1897, are all available as BEP souvenir cards. This is an inexpensive way to have notes, some unissued, at a fraction of the cost of the actual notes. (Copyright story reprinted by permission from *Coin World*, August 26, 1996.) ♦



Unissued Series 1897 \$5 back design

SPMC

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great Society
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letter to the editor

Dear Editor:

I am seeking information as to how and who was responsible for assembling the Western Reserve Historical Society paper money collection which was sold at auction by Spink America on November 25-26, 1996. At the sale in New York, I met Kermit J. Pike, Library Director for the Society, and posed this question to him. He was not sure how the collection came into being, but felt that it may have occurred under the directorship of Wallace Cathcart between 1913 and 1942.

I also questioned the cataloger and he said there was no information housed with the collection, but some correspondence between Cathcart and various financial

institutions requesting specimens of the 1933 scrip were found. I have discussed this question with the old time collectors, and all admit knowing of the collection, but none knew of its origin.

The completeness of many of the early issues suggest that a concerted effort by someone was made to gather the notes together rather than the average accumulation found in most historical museums. Several people have mentioned the name of Harley Freeman as a possible source, and upon seeing his picture in Dave Bowers excellent article (cf. March/April 2003 *Paper Money*) I am reminded that the task of finding the collection's source has never been finished.

I would appreciate any information about this collection, and will share my findings with the Society membership via *Paper Money*.

Ron Horstman

5010 Timber Lane
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❖

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SIZE	INCHES	50	100	500	1000
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Small Currency	6 5/8 x 2 7/8	19.50	37.50	165.00	310.00
Large Currency	7 7/8 x 3 1/2	22.00	41.00	184.00	340.00
Auction	9 x 3 3/4	24.00	44.00	213.00	375.00
Foreign Currency	8 x 5	27.50	50.00	226.00	400.00
Checks	9 5/8 x 4 1/4	27.50	50.00	226.00	400.00

SHEET HOLDERS

SIZE	INCHES	10	50	100	250
Obsolete Sheet					
End Open	8 3/4 x 14 1/2	\$14.00	\$61.00	\$100.00	\$226.00
National Sheet					
Side Open	8 1/2 x 17 1/2	15.00	66.00	110.00	248.00
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Bank Signatures on NBNs

Towns, States, and Names

Bills from National Banks from the 1860s through the mid-1930s are most often collected by state, town, bank, and type. Accordingly, an Original Series note from the Deseret National Bank, Salt Lake City, Utah Territory, although not a super rarity, is in high demand as, in general, "territorial" bills of the West are scarcer than are bills of such bustling commercial states as New York, New Jersey, and Pennsylvania. Any Utah Territory bill would make a dealer sit up and take notice. Ditto for Wyoming Territory and Dakota Territory, not to overlook Alaska.

Sometimes a town name will provide a reason to acquire a note, as for the First National Bank of Intercourse, Pennsylvania, the key word used years ago to mean busy commerce or communications, not, as today, primarily sex. Don Kelly in his *National Bank Notes* book reports that more than 20 such bills exist today. I dare say that if an FNB of Intercourse note appeared at auction there would be a heck of a lot more interest in it than for most other Pennsylvania notes (say a Sixth NB of Philadelphia bill of comparable rarity).

Treasury signature combinations, such as Colby-Spinner on certain issues of the 1860s, are the specialty of many collectors, not so much of National Bank enthusiasts (who rarely pay attention to such things) as for those who aspire to build sets of Silver Certificates, Legal Tender notes, etc. About 30 years ago when I was endeavoring to complete a collection in Uncirculated grade of all \$1 bills from Legal Tender issues through

the Federal Reserve issues, there was one signature combination (among three) of the 1890 Coin Notes that I could not find; ditto for one of the Minneapolis Federal Reserve notes.

Who Could Sign and Who Did

Generally overlooked are bank signatures, these being on National Bank bills, not the other issues. Each of the series, from Original through 1929 Type 2, provided for the signatures of two bank officials, the cashier (listed first, as was also done on obsolete notes of an earlier era) and the president. Until rubber stamps were allowed to be used (in the 20th century) and printed signatures were utilized (on a few large-size issues and all of the 1929 Type 1 and 2 bills), these notes had to be signed by hand by the official designated.

Copies of the signatures of the cashier and president were sent to the Comptroller of the Treasury in Washington and kept on file. Also allowed to sign, with signatures required to be on file, were officials designated as cashier and vice president.

In practice, I have found that bills signed by assis-



Deseret National Bank, Utah Territory, Original Series \$1 note, Allison-Spinner printed signatures, hand signed by Brigham Young as president. Although over a dozen such bills are known, it is of exceptional interest due to its territorial status and Young's fame as a Mormon leader. (Courtesy of Tom Denly)



tant cashiers, usually with "Ass't" in ink after the signature, are fairly rare. The reason for this is simple: in nearly all National Banks, the cashier was the main operating official and, in many instances, the only salaried employee (cashier, clerk, teller, and bookkeeper all in one!). Accordingly, the cashier was nearly always on hand to sign bills.

In contrast, the presidency of a National Bank was most often an honorary position, drew little in the way of salary, and was often filled by someone who was busy doing other things (including serving as governor of a state, or as a representative or senator in distant Washington, etc.). The president by definition presided

at meetings of the board of directors, at least the annual ones that included stockholders. Accordingly, bills signed by vice presidents are common. These usually have a designation such as "Vice," or "V." or something similar before the printed "President" inscription.

A Closer Look at Bank Signatures

Today, the entire field of cashier and president signatures on National Bank bills is *terra incognita* for 95% of enthusiasts in the field. Even in auction catalogues, it is very rare to mention the names of these people (except in such instances in which the person is famous, as with Brigham Young, of Mormon renown, who signed as president of the Deseret National Bank, Salt Lake City). Often, when they are mentioned, the deciphering of the name is incorrect.

In studying such things, particularly (but not exclusively) for the bills of New Hampshire, I have pursued many fascinating pathways. In many (not just a few) instances, Treasury Department records are incorrect, and misspell the names of bank officials—as clerks in the Department could not read the signatures on file. These errors found their way into the annual reports of the Comptroller of the Currency and elsewhere. (Sometimes when collectors and dealers "retrace" or add signatures to faded notes, they inadvertently copy wrong information—I've seen several such "concoctions" posing as regularly signed bills!)

Peculiarities of Bank Signatures

In studying bank signatures I've made note of observable realities. Here are a few of them, each with exceptions, of course:

When bills were hand-signed in the 19th century, officials often affixed their names, using initials or abbreviations (Geo. for George, the curious Jno. for Jonathan, Wm. for William, etc.), and often in an illegible scrawl which must have taken only a second or two to do. In contrast, certain others produced what today are known as vanity signatures—with flourishes, loops, and other embellishments, often unreadable, but certainly complex.

Many Series of 1882 Brown Back bills are signed in brown ink (in addition to some bills that are brown because black ink faded to brown), quite distinctive when many such bills are examined.

When rubber stamps became widely used to sign notes (these are endemic on 1902 Plain Back issues), many cashiers and presidents who earlier used only their initials in a scrawl all of a sudden produced signatures that included first names and were readable. Ditto for the printed signatures on Series of 1929 notes.

In general, rubber-stamped signatures fade more rapidly than inked signatures. As the signatures of the cashier and president were stamped separately, sometimes with different ink (even of a different hue), they

fade at different rates. Moreover, "laundering" notes often removes or renders unreadable rubber-stamped signatures, but leaves inked signatures intact.

Among the National Bank notes of New Hampshire are those bearing the signatures of upright citizens, of course, but also a few absconders, charlatans, and accused murderers. The majority of New Hampshire governors of the 19th and early 20th centuries were bank-note signers, either of obsolete or National Bank issues (wonder if this is true for other states?).

In next column: more byways, obscure and, hopefully, interesting! ♦

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"how we are doing." Don't be complaisant. Don't suffer or go away bored or indifferent. **Talk Back.** Here are four who did:

"I started out collecting obsoletes and at first the SPMC membership was a great help in this area. But I got to the point where I no longer could afford the notes I did not have and my collection "came to an end." I sold off the notes, about 300 of them, but still maintained my membership. It is my opinion that over the last few years *Paper Money* and SPMC in general is more interested in National Bank Notes than in anything else. Frankly, I always found them to be boring as opposed to obsolete notes. I really didn't see the point in some of the charts and articles that were published in *PM*. So I saw no point in continuing membership."

-- Mike Kazanjia

"Although I do consider myself a serious, life-long, paper money collector I did not feel that the subscription to SPMC fulfilled my needs/desires on a (bi)monthly basis. Some of the topics are so specifically focussed to the Nth degree that I don't find them interesting. I would say that I found less than half of the articles of interest to me. Issues devoted entirely to foreign currency, Fractional Currency, etc., left me sadly unstimulated for the two months in between issues. . . I had hoped to see a more intimate level of advertising in the SPMC magazine that I did not discover. . . [E]ven though I am choosing not to remain a member, I will always be a paper money collector."

-- Dan Bryant

"I have been out of town for the past four months and didn't realize I was past due. I am happy to be part of this fine organization and I really enjoy reading *Paper Money*. . . If there is something that I can do to help SPMC please let me know."

-- George Edelstein

"I chose to pass on renewing the membership; [it] just wasn't what I thought it would be. I am a beginner in paper money collecting and I was looking for a connection to meet other beginners and possibly find a way to buy some lower grade bills to start out my collecting. I was not getting my publications as I was supposed to. . . I looked every time for the magazine with my name in it under new members but never did or never got that publication. I enjoyed the magazine though it really was more for the advanced collector and ones who strive for perfect notes. I am just a small time collector on a very fixed income, which unfortunately due to some set backs, like a fire and death, I have not been able to spend much time enjoying life and my hobby. So maybe another time I can rejoin."

-- Donn Lovell

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RAIL-RELATED NOTES - U.S. & FOREIGN. There must be other collectors of these out there! Working on an almost complete listing of all such notes and would like to compare notes with other serious collectors of rail-related notes. Wm. R. Harmon, e-mail: billharmon@esperanto.org (226)

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BANK HISTORIES WANTED. Collector seeking published histories of banks which issued Obsoletes and/or Nationals. Also seeking county/state/regional banking histories. Bob Cochran, PO Box 1085, Florissant, MO 63031 e-mail: spmclm69@cs.com (228)

LINCOLN NATIONAL BANK. Collector desires notes, photos, postcards, checks, memorabilia, metal coin banks, banking histories, publications, or what have you? from Lincoln National Banks or Lincoln State Banks or insurance companies, or other corporations named for Abraham Lincoln for use in forthcoming book. Please contact Fred Reed at P.O. Box 118162, Carrollton, TX 75051-8162 or freed3@airmail.net for immediate purchase (228)

NEVADA NATIONAL BANK NOTES WANTED. Any bank, denomination, we buy it all! Better California's also wanted and paying "stupid" money for the note. Arri Jacob, P.O. Box 1649, Minden, NV 89423-1649 (228)

HELP ME TURN UP THESE NOTES. NB of Commerce of Dallas #3985 (\$5, \$10 T2), and North Texas NB in Dallas #12736 (\$10, \$20 T1). Frank Clark, POB 117060, Carrollton, TX 75011-7060 (228)

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WANTED KANSAS. Obsoletes -- Checks -- Drafts. S. Whitfield, 879 Stillwater CT, Weston, FL 33327 (234)

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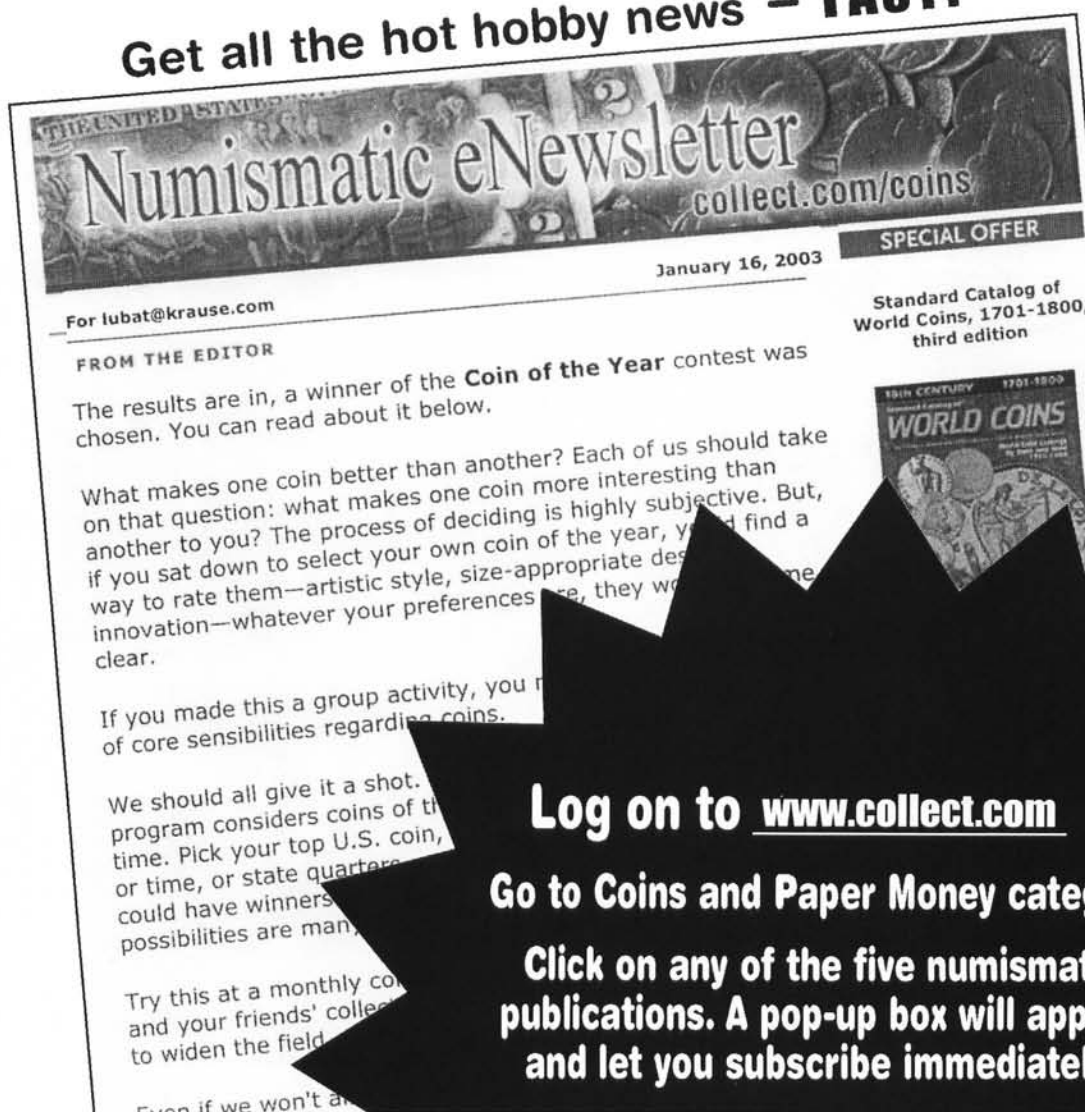
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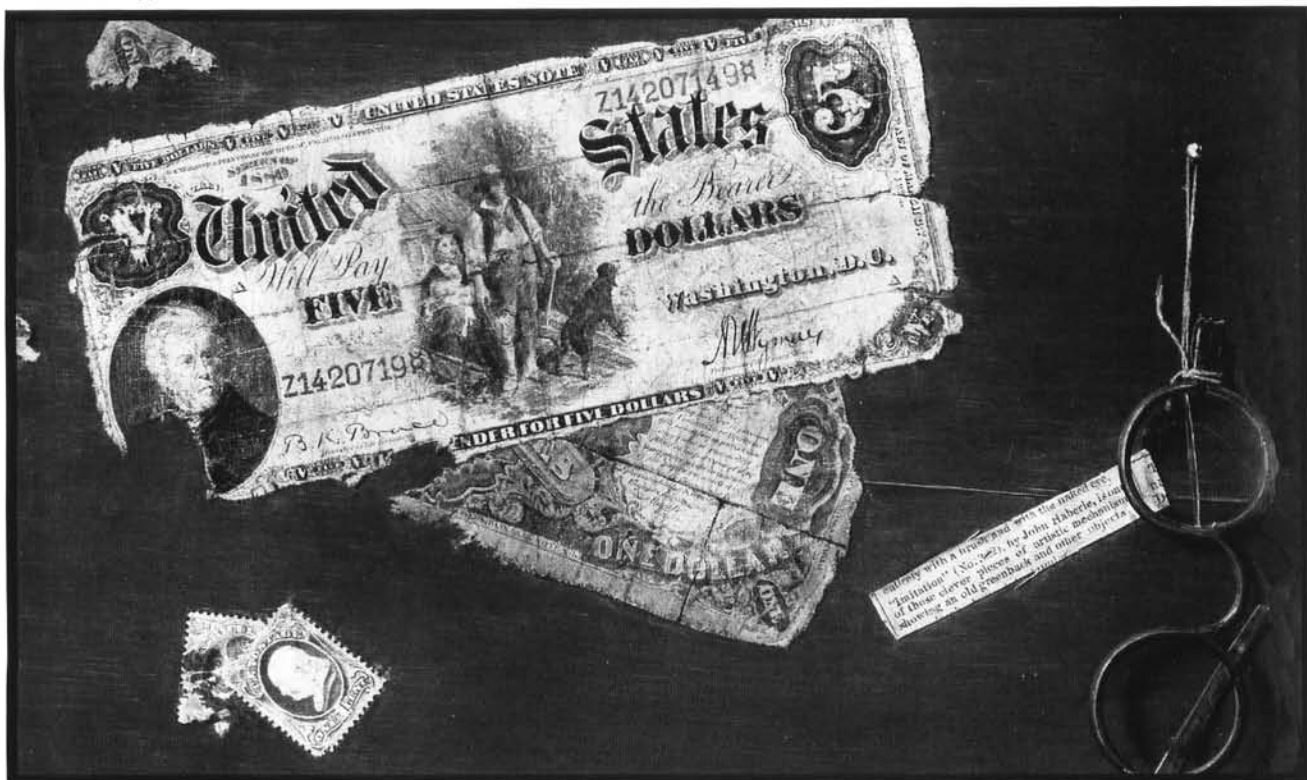
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10607 Mickey Shipley, PO Box 48, Devil's Lake, ND 58301 (D, Nationals, US Large & Small Type), Bob Cochran
10608 Adrian Waller (C), Tom Denly
10609 Randy Finefrock, 6121 E. Caballo Dr, Paradise Valley, AZ 85253 (C, Obsoletes, Confederate), Website
10610 Stephen R. Edwards, 111 California Ave, Monchs Corner, SC 29461 (C, \$20 FRN's, South Carolina & Texas Nationals), Judith Murphy
10611 Ray Koladycz (C), Website
10612 Steve Ivy, 100 Highland Park Village 2nd Floor, Dallas, TX 75205-2788 (D), Bob Cochran
10613 Lonnie Turner, Sr., 6116 86th Ave, New Carrollton, MD 20784 (C, US Type), Website
10614 Jim Allen, PO Box 3680, Carefree, AZ 85377-3680 (C, Nationals, Type Notes), Website

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10616 Rodney Miller (C), Website
10617 Dr. Keith E. Littlefield (C), Judith Murphy
10618 Ralph Pagano, 87 Overlook Rd, Cedar Grove, NJ 07009-2213 (C, Fractional), Benny Bolin
10619 Kurt Kreutzer, PO Box 593, El Cajon, CA 92022 (C, US Large), Tom Denly
10620 Harold J. Frey Jr. (C), Tom Denly
10621 Richard Radick (C) website
10622 Tom Segrich, C/O GTFM LCC, 269 Passaic St, Hackensack, NJ 07601 (C, Large Type), Tom Denly
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10624 Jon Winberg (C), Tom Denly
10625 J.W. Brown, Jr. (C), Website
10626 Clifford Thies (C), Fred Reed
10627 Forrest R. Marshall Jr., Argyll Farm, 2356 Scottsville Rd, Charlottesville, VA 22902 (C, All), Website
10628 James D. Cooper, 4805 High Oaks Blvd, Toledo, OH 43623 (C, Large Size Gold Certificates), Tom Denly
10629 J. Fred Maples (C), Website



Research Exchange Update: Information/Illustrations Wanted

Author compiling directory/catalog of *tromp l'oeil* (illusionistic, hyper-realistic) currency paintings (see *Paper Money*, Jan/Feb 2000 for details) such as John Haberle's *Can You Break a Five?* (1888) shown above. This type of painting was very popular in the last half of the 19th Century, but continues down to the present. If you have illustrations of these works, information about them or their artists, information about present whereabouts of the works or other details, please contact the Editor. Thank you.

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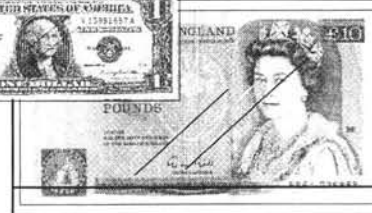
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Here are a few new book acquisitions:

Counterfeit Currency of the Confederate States of America, George B. Tremmel. The first comprehensive study of contemporary counterfeits, and an excellent one at that. See the review in the last issue of *PM*.

New York State Scrip and Private Issues, Gordon L. Harris. Non-bank issues from a state that has needed cataloging. Nicely done and a welcome complement to our Wismer Project series.

The Comprehensive Catalog of U.S. Paper Money: All United States Federal Currency Since 1812 (6th Ed), Gene Hessler. The current edition from an old friend.

Greenback: The Almighty Dollar and the Invention of America, Jason Goodwin. From the Booklist review: "Goodwin tells the story of the world's dominant currency, the dollar, and its astonishing role in American history. We learn about the endless list

SPMC Librarian's Notes

By Bob Schreiner, Librarian

of characters who shaped this country, both famous and obscure, and how they profoundly influenced its growth because they understood that money was the key to unlocking liberty and the pursuit of happiness or wealth. Paper money, invented in Boston in 1690, was known as 'bills of credit,' which people could use now and pay for in years ahead. Unlike Europeans, who were attached to money for its own sake, Americans used it as a medium for growth with an entrepreneurial spirit that has flowered in this country during the more than 300 years since the dollar was invented."

Financing the American Revolution, Udo Hielscher. This volume, published by the Museum of American Financial History, uses 43 premium quality, full color plates of rare original documents and an accompanying narrative to chronicle America's economic history from just prior to the Revolution and takes us to the birth of the New York Stock Exchange in 1792.

Do you have suggestions for the library? Please send them to me at POB 2331, Chapel Hill, NC 27515-2331, or email rcschreiner@mindspring.com.

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The Editor's Notebook

Fred L. Reed III



fred@spmc.org

Change for Change's Sake

INCLUDED IN THIS ISSUE ARE SEVERAL LETTERS FROM individuals who presently are or formerly were members of SPMC. A common thread is "Provide something for me." Fair enough. Some are beginners. Some are advanced. Some have diverse interests which may be long held or emerging. We have always been a believer that you get what you espouse. Speak clearly and in full sentences to an infant, and you get a well-spoken child. Speak gobbledy gook and your offspring will always have a penchant for baby talk and fuzzy thinking. This is of the pre-PC stripe of speak French to a child, you'll get a Frenchman philosophy. Of late, we've watched other (nameless) publications deliberately slant their presentations towards emerging state quarter collectors. While we at SPMC pride ourselves that our members are the premiere researchers/authors in the hobby, that DOES NOT mean that even old dogs can't learn new ways.

We announced (*Paper Money* March/April) the revitalization of an important aspect of this magazine, regular columns. Columnists not only provide diversity, but identity. Both generate reader satisfaction and develop member loyalty. In this issue, we debut a new column "Interest Bearing Notes" authored by Q. David Bowers, which will appear regularly. Certainly Dave needs little introduction to this audience. He's not only prolific, but often probing and sometimes profound. We expect a good proportion of the membership to enjoy Dave's content and style.

We also debut another new column "On This Date in Paper Money History," compiled by ye olde Editor, old enough to recall some of the items but not all! I've wondered, "What is the most important day of the synographic (paper money) year?" Well, what is your most important day personally? Your anniversary, wife's birthday, military discharge date, the day you got your driver's license, or won the lottery? This column grew out of the Editor's somewhat silly desire to determine the most important day of the year for paper money collectors and do a story about it.

It is patterned after popular features in other publications and media, which provide birth dates; firsts; lasts; anniversaries; important, even arcane events on a day-by-day basis. Our database of significant paper money dates is about 4,000 and growing, so space each month will only permit a sampling. But you get the idea, and you can contribute. Especially wanted are "interesting" tidbits, but please provide documentation.

We realize we're walking the proverbial tightwire, trying to balance the needs of a spectrum of paper money enthusiasts, but we're committed to try. We believe popular writer (and outstanding historian) Dave Bowers' column and the paper money calendar will appeal to advanced and novice collectors of all stripes, but especially to the Curious George in all of us. Don't hesitate to call us on the carpet if we veer too far in any direction. Your first chance is a survey enclosed giving you a real opportunity to put in your "two cents worth." Surely your views are worth spending 10 minutes and 37 cents to be heard. We also announce an e\$Say contest (see page 224 for details). Its theme is "My Most Memorable Money," or M4. Economists measure money in terms of M1, M2 and M3, which are increasingly broader definitions of what constitutes the money supply. Well, what is your M4 definition? What stokes your furnace? If what interests you isn't here, put your pen where your heart is. The best essays will be published and valuable prizes awarded.

Another new columnist debuts next issue (more on that later). Significant change CAN be good. SPMC 6000 is our program for "Rebuilding a great Society for a new Century."TM We need help... YOURS

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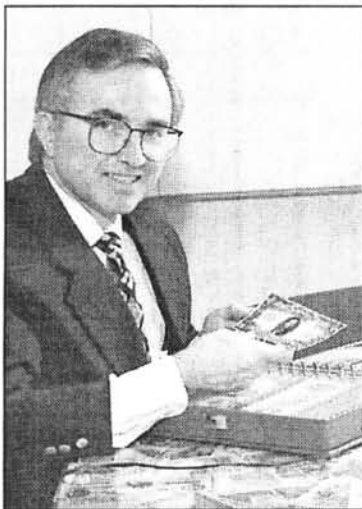
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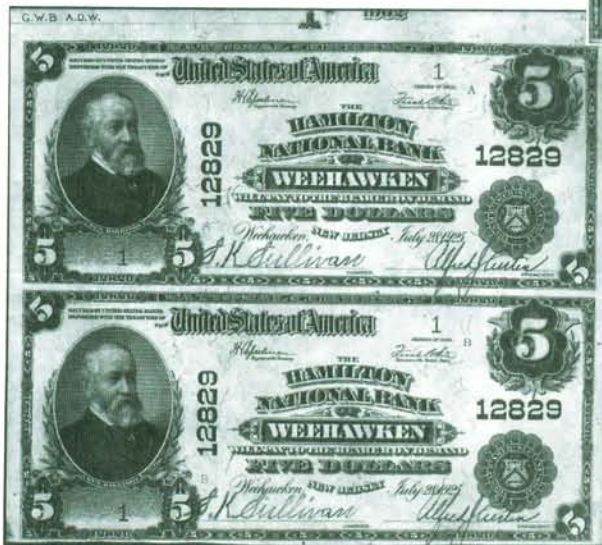
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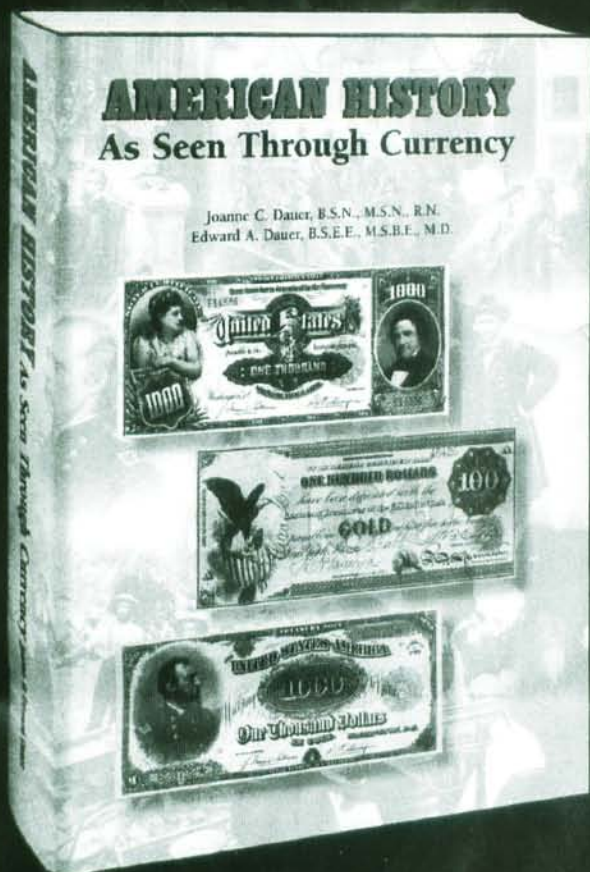
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